

## COUNTRY PROFILE

# ITALY

**Last profile update:** Mai 2016

This profile was prepared and updated by  
**Ms. Carla BODO and Ms. Simona BODO (Rome)**

It is based on official and non-official sources addressing current cultural policy issues.

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# ITALY<sup>1</sup>

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<sup>1</sup> This profile was updated by Carla Bodo and Simona Bodo, Associazione per l'Economia della Cultura, Rome.

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## 1. Historical perspective: cultural policies and instruments

Italy is a comparatively young state, whose unification dates back only to 1860. The first laws pertaining to cultural matters were adopted by the Parliament in 1902 and 1909, focusing mainly on safeguarding the heritage. In fact, given the unparalleled wealth of the multi-layered Italian historic and artistic assets and the considerable burden of its maintenance on the public purse, heritage has always represented the prevailing domain of public policy in the cultural sector.

A noteworthy parenthesis to this longstanding trend was to be witnessed during the 1920s and 1930s under fascist rule, when Italy was one of the first countries to create a ministry specifically in charge of the cultural sector: the *Ministry for Popular Culture*, which actually soon became quite unpopular. Despite the negative implications of such a Ministry being created under a dictatorship – censorship, ideological propaganda, and the like – the farsightedness and the anticipatory view of the role of the state in the policies for culture of the fascist regime, as well as its understanding of the cultural institutional engineering, are by now generally acknowledged. A large part of Italian cultural legislation – not only on the protection of the heritage and landscape (*Laws 1089 and 1497 of 1939*), but also in support of artists and artistic creativity, such as the comprehensive *Copyright Law*, or the *Law on "2% for the arts in public buildings"* – date back to the late 1930s and early 1940s. The same is true for many of the surviving major cultural institutions, such as the *Institute for Restoration* (for movable and immovable cultural goods), the national broadcasting company (*EIAR*, later *RAI*), *Cinecittà* and *Istituto Luce* (the state owned film companies).

As in Germany, our Ministry for Popular Culture was immediately abolished after the war: yet, whereas cultural competencies were devolved to the Lander in the former case, in Italy they were instead retained by the state and split among several ministries. Along with "protection of heritage and landscape", and "freedom of thought and of artistic expression", the "promotion of cultural development" was also far-sightedly mentioned among the key cultural goals by the *Constitution of 1947* (*Articles 9, 21 and 33*, see chapter 5.1.1). However, only the first two goals were actively pursued from the outset, whereas the "promotion of cultural development" – at that time a quite anticipatory goal – remained for decades in the background. Support for contemporary creativity was no longer a priority, and access to the arts was still for the happy few. Participation in cultural life, however, gradually gathered momentum through the fast-developing cultural industries, through the high level of post-war film production and through the new mass medium: television.

A relevant turning point came in the 1970s, when significant institutional reforms took place. The first move came in 1972, when, according to the 1947 Constitution, the 15 ordinary regions were finally established. This was a start to the decentralisation process, when active cultural policies were undertaken by some of the regions (Lombardy, Toscana, Emilia Romagna...), aware of the potential of culture and the arts to asserting their own identities. The municipalities followed this example and around the mid-1970s regional and municipal ad hoc departments for culture were embedded in most local administrations, and the call for a broader participation in cultural life became a widely debated national issue. The demand for more cultural decentralisation, though, remained unfulfilled, by not enacting the reallocation of competencies on heritage and the performing arts among the state, the regions and local authorities in 1978, foreseen by *Leg. Decree 616/1977*.

Other relevant institutional changes emerged in the second half of the 1970s, when the long lasting rationalisation process of cultural responsibilities was finally started at the national level. In 1975, a separate Ministry for Heritage was created by regrouping responsibilities for museums and monuments, libraries, cultural institutions from the

Ministry of Education, for archives from the Ministry of Internal Affairs, and for book publishing from the Prime Minister's Office. The transfer of responsibilities for the performing arts to the new Ministry - albeit foreseen by *Pres. Decree 805/1975* - turned out to be premature at the time, as the ghost of the Ministry for Popular Culture was evoked to question the idea of a comprehensive ministry for culture. The prominence of Italy's heritage as the cornerstone of national cultural policy was thus emphasised; "safeguarding" and "restoration" being the key functions absorbing most of the state's activities and financial resources allocated to the cultural field. Support for contemporary creativity and wider access continued to be a low priority for the new ministry: according to foreign cultural policy experts visiting the country in 1994, "the philosophy of the ministry...is historically based" and it "operates against the interests of a lively visual arts sector", whereas, on the other hand, "at the hint of any conflict between *tutela* (protection) and public access, the public were invariably the loser" (Council of Europe, 1995).

At the turn of the century, the new economic emphasis on the production of immaterial goods and services, and thus the central role acquired by cultural policies in the framework of development policies in Italy as in other industrialised countries, played a significant role in removing the last obstacles to a full rationalisation of the state cultural competencies. In 1998, the centre-left government extended the scope of the Ministry for Heritage to embrace responsibility for the performing arts and cinema, which had been previously entrusted to the Ministry of Tourism. Further responsibilities on copyright were added in 2000, when the *Ministry for Heritage and Cultural Activities* had finally achieved the full status of a ministry for culture comparable to the ones of most European countries. Only responsibilities for support and regulation of television, radio and the press, as well as arts education, remain out of its reach, unlike in other countries (France, the UK...). Finally, since 2013, mindful of the role in enhancing Italy's tourism attractiveness played by "cultural tourism", the Ministry for Culture was further empowered with responsibilities on tourism, thus being renamed the *Ministry for the Heritage, Cultural Activities and Tourism* (Ministero per i Beni e le Attività Culturali/MIBACT).

The unsolved devolution problem, though, remained a source of conflict for quite a long time, leading to appeals to the Constitutional Court (see chapter 5.1.2). If cultural cooperation between the state and the regions has finally gradually improved, what is still missing, and badly needed – for a more sound and rational governance of culture in our country - is the strengthening, at the national level, of the planning, co-ordination, evaluation and monitoring capabilities of the cultural field as a whole. A "different state" would be actually needed for a positive outcome of the decentralisation process (Cammelli, 2003) and to implement policies and actions specifically aimed at overcoming the deeply rooted geographical and social imbalances still affecting Italy's cultural life.

The gap in cultural supply and demand between the rich and developed northern and central regions and an underprivileged southern Italy is in fact a long lasting problem. Notwithstanding the significant thrust set in motion also by means of the European Structural Funds, according to most cultural indicators this gap is growing even wider. In the economically deprived "Mezzogiorno" – so rich in cultural heritage and artistic talent, but with a very high rate of youth unemployment and still partially in the control of criminal organisations (mafia, camorra and the like) – the role of culture and the arts as a means of fostering economic development and social cohesion is still widely undervalued.

It must be underlined, though, that our country's harmonious cultural development has been heavily hindered, since the years 2000s, by the dramatic financial downsizing of public expenditure for culture (chapter 4.2.1 and chapter 6.2). Financial restrictions have caused a progressive downgrading of our artistic and historic assets (Pompeii's collapses are only the most well known case), as well as of our artistic creativity, our cultural institutions, our cultural industries, and, consequently, a downsizing of cultural

employment. The great potential for strengthening competitiveness in a globalised world using our unique heritage and tradition in artistic talents has not yet been fully acknowledged by our ruling class.

In recent times, however, there have been positive signs of a growing awareness on the part of civil society as a whole: associations, non profit organisations, corporations. A relevant initiative of the latter has been the publication, in 2012, in Italy's main economic newspaper, *Il Sole24ore* (owned by the Confederation of Italian Industry), of an appeal for "a constituent assembly for culture" calling for "a Copernican revolution in the relationship between culture and development", and for an in-depth change in our governance of culture (see chapter 4.3). This has led to widely participated debates and articles on the issue. At the "General States for Culture" subsequently organised by the newspaper, the protracted delay of Italy's ruling class in the implementation of the cultural goals as defined by the Italian Constitution was unprecedentedly criticised at the highest level by the President of the Republic, Giorgio Napolitano, by denouncing the "outrageous under-evaluation of cultural issues and of the related public policies by government, both at the national and the local level" in Italy in the last decades. The President warned that heritage protection and cultural development should rank much higher in the scale of government priorities and in the allocation of public funds, in spite of the present financial constraints.

Positive signs of a new awareness of the potential role of culture in boosting Italy's civic, economic and social development have been shown recently by the two centre-left coalition governments subsequently formed after the 2013 political elections (see chapter 4.2.1). New emphasis has been placed by the minister for Heritage, Cultural Activities and Tourism, Massimo Bray, not only on heritage protection, but also on "culture as a common good" and, for the first time, on the promotion of the "cultural rights" of all citizens, "including those with an immigrant background". On the other hand his successor since February 2014, Minister Dario Franceschini, was the first to give full emphasis to the potential role of his ministry as "the country's most relevant economic ministry", and to reverse the downward trend in state cultural expenditure.

Last but not least, the need to promote and safeguard – besides the basic social and civic rights - the cultural rights of all those living in Italy, including the now over 5 million immigrants who arrived and are still arriving in our country from the politically and socially troubled and less economically developed areas of the world, has started to be finally taken into account by the two ministers: some first steps in this direction have actually been recently accomplished (see chapter 4.2.4 and chapter 4.2.7). To guarantee equality of access to cultural participation and to cultural expression for all citizens should by now be considered an utmost priority for integration and social inclusion, calling for an urgent and well-focused effort by our national community as a whole.

More recently, the deaths caused by youngsters of immigrant origin in Paris and Brussels in 2015-2016 have actually boosted such awareness at the highest levels of our political class. The need to fight the existing pockets of deep segregation in our cities through fostering better access to education and culture has been repeatedly summoned both by the President of the Republic, Sergio Mattarella, and by the Prime Minister, Matteo Renzi. On 25 November 2015 the latter declared that "any additional Euro spent in security needs to be counterbalanced by an additional Euro spent in education and culture" As a first, quite symbolic, step he also announced that one billion EUR was to be allocated additionally for cyber security and police forces and one billion for the requalification and socialisation of run down urban suburbs and for boosting the cultural consumption of 18 year olds in the 2016 state provisional budget. This is a welcome advance of an imminent turnabout in the dramatic decline in public expenditure for culture (see figure 4, chapter 6.2.2) since the economic downturn... but still, a long way to go.

## 2. General objectives and principles of cultural policy

### 2.1 Main features of the current cultural policy model

The Italian cultural policy model may be considered from an *economic* and an *administrative* point of view.

The *economic model* is closely connected to a mixed economy system, with the public sector historically being the primary funding source for heritage, museums, archives and libraries, and, to a certain extent, for the performing arts, whereas the cultural industries – with the exception of RAI, the state owned radio-television corporation – are mainly supported by the marketplace, although supplemented by public subsidies in case of poor market performance: which has been frequently the case, for cinema and the press (see chapter 5.3.6 and chapter 5.3.7). In particular, state support for the press increased tremendously during the 1990s, to suffer a staggering reduction in more recent years. On the other hand, heavy constraints on the national budget induced public authorities of all levels of government to encourage a direct involvement both of the non-profit private sector and of the marketplace even in the fields of heritage and the performing arts.

As far as government action is concerned, the *administrative model* has traditionally been one of direct intervention of public administration in the support of cultural activities, and, in many cases, in the management of cultural institutions (museums, sites, theatres, etc...), through national ministries or regional, provincial and municipal *ad hoc* departments ("assessorati alla cultura"). At the national level, a few quasi-independent (arm's length) public bodies do exist – like the *Venice Biennale* (see chapter 7.1). On the other hand, the cases of "désétisation" have been very few so far, the most notable one dealing with the once national *Museo Egizio* in Turin, which – having been given "foundation" status – has been restructured and is now very brilliantly jointly managed by national, local and private partners.

A more autonomous status has been recently decided for twenty - soon to be thirty - state museums and sites, although still operated at state level (see chapter 3.2).

New models of public-private partnership, have been until now more boldly experimented by local authorities through the so called "gestioni autonome" (autonomous operated organisations): *Musica per Roma* – the foundation operating the three Rome Auditoriums by Renzo Piano – may be considered one of the most successful examples.

### 2.2 National definition of culture

In Italy there is no official definition of "culture", nor are the boundaries of the cultural field clearly outlined by government action. The fairly recent rationalisation of most of the cultural competencies under one single ministry was, in fact, the outcome of a very long and fairly empirical process (see also chapter 1).

However, Italy has always been actively involved in the theoretical work carried out by international organisations in view of establishing a common definition of culture, as a precondition for pursuing statistical harmonisation and comparability among countries: action was undertaken first by UNESCO's *Framework for Cultural Statistics*, followed by the EU's *Eurostat Working Group on Cultural Statistics* and, subsequently, by *ESSnet-Culture*.

The original Eurostat definition of the cultural sector, agreed upon by the Italian government and by the other EU governments, covered the following domains: *heritage; archives; libraries; visual arts and architecture; performing arts; books and the press; cinema and the audiovisual sector*. *Art craft and advertising* have also been added in 2013 by ESSnet.

## 2.3 Cultural policy objectives

Within the broader framework of the cultural objectives pursued by the Italian Constitution – "heritage and landscape protection", "cultural development", "pluralism and freedom of expression" (see chapter 1 and chapter 5.1.1) - the following more detailed objectives for government action are defined by *Leg. Decree 368/1998*, by which the new Ministry of Heritage and Cultural Activities was created:

1. the protection and valorisation of cultural heritage;
2. the promotion of reading and of books and libraries
3. the promotion of urban and architectural quality;
4. the promotion of cultural activities, with particular reference to the performing arts and cinema and the visual arts;
5. the support of artistic research and innovation;
6. higher training in all cultural disciplines; and
7. the diffusion of Italian culture and art abroad.

Although there is no automatic correlation of these objectives with the cultural policy principles of the Council of Europe – promotion of identity and diversity, support to creativity – objective 1 appears to be strictly connected with *identity* issues, whereas objectives 3, 4 and 5 are mainly related to *creativity* issues. On the other hand, the other two more socially relevant cultural policy principles of the Council of Europe – i.e. *diversity* and *participation in cultural life* – have not been dealt with by *Decree 368* among the Ministry's objectives.

As far as *participation* in the field of heritage is concerned, though, it should be noted that *Article 6* of the subsequent, basic legislation rationalising heritage matters, the *Heritage and Landscape Codex* (*delegated decree 42/2004*; see chapter 5.3.3) clarifies that the "valorisation" of heritage should include both its "protection" and "the guarantee of the best possible conditions for its public utilisation and enjoyment". Actions aiming at fully enacting *Article 6* have been carried out in the last years by the DG for the Valorisation of Cultural Heritage (see chapter 4.2.2).

On the other hand, the goal of promoting *diversity* in cultural life as a whole has not yet become a priority for our national cultural policy (see chapter 4.2.7). There is still a delay in pursuing strategies to overcome the country's enduring social and geographical cultural imbalances, as well as in acknowledging the potentially relevant role of culture in fostering social cohesion and mutual understanding in an increasingly multicultural society. It is no coincidence that, unlike in other countries (see in particular the UK), no administrative units within the ministry responsible for culture are entrusted with promoting culture as a means for social cohesion, cultural integration and more in general the cultural rights of the over five million foreign residents who have settled in Italy over the last decades. A new awareness of these problems, though, seems to be underway (see chapter 1 and chapter 4.2.4).

### 3. Competence, decision making and administration

#### 3.1 Organisational structure (organigram)

Chart 1 provides a schematic overview of the organisational structure of cultural administration in Italy at the four levels of government (see chapter 3.2).

**Chart 1: Institutional structure of cultural administration at the four levels of government**

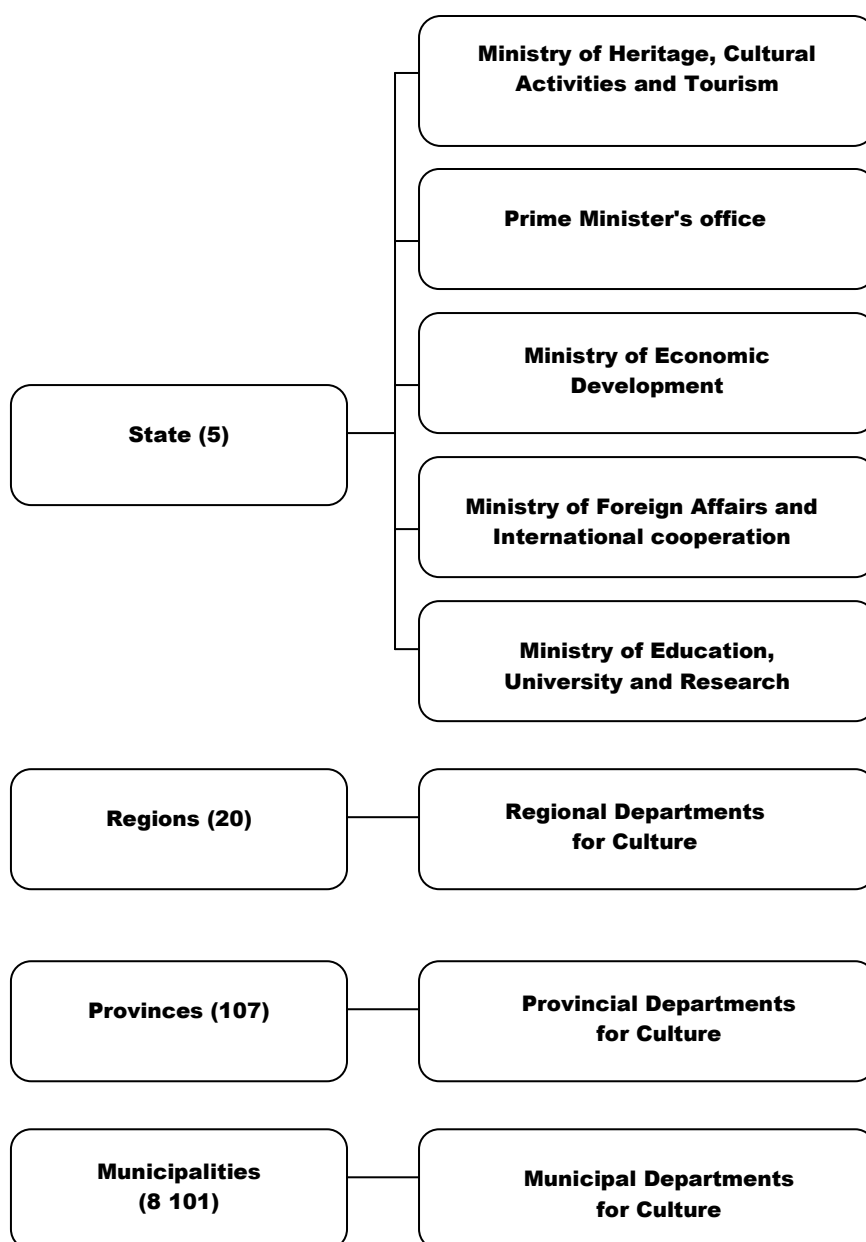
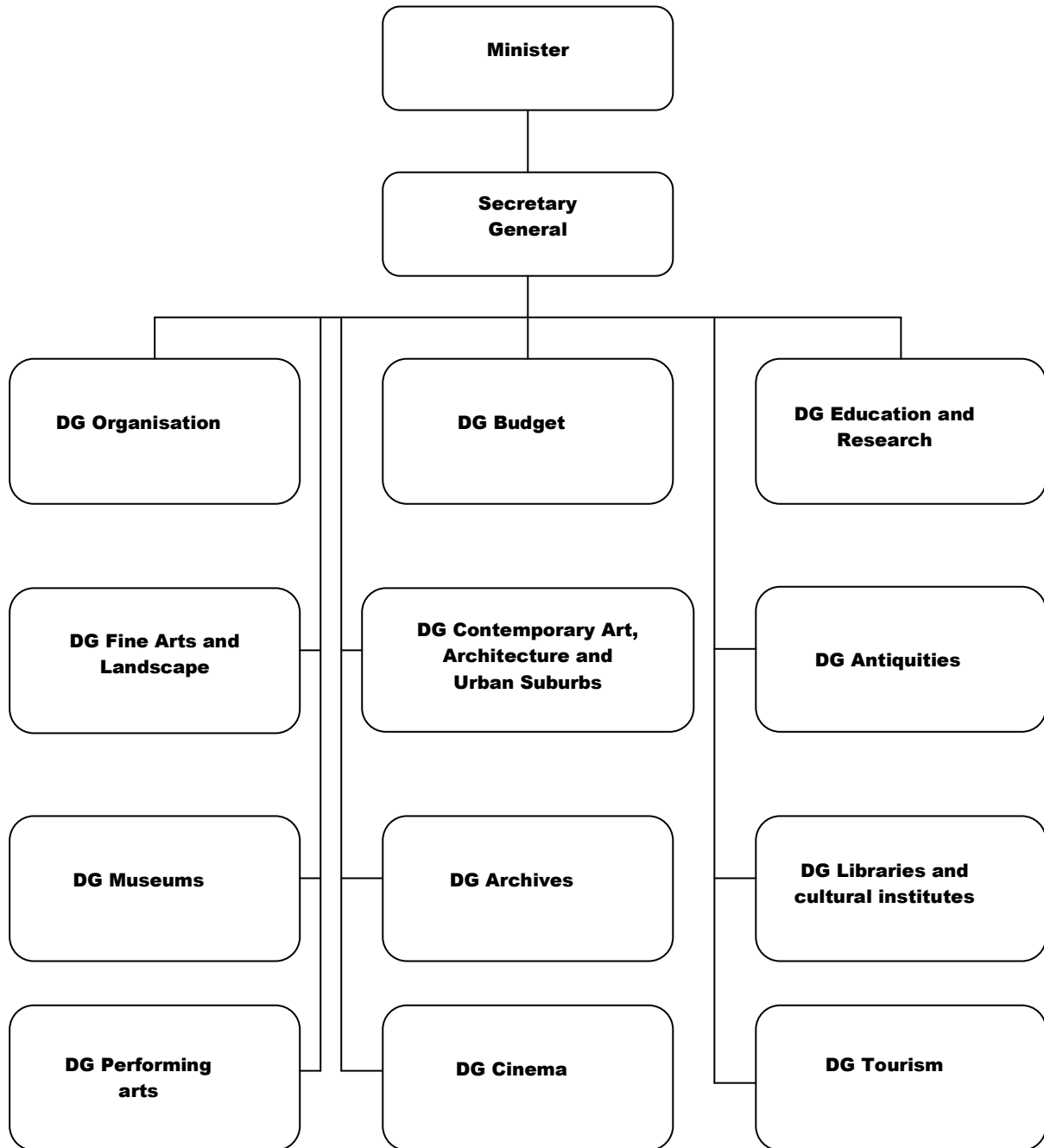


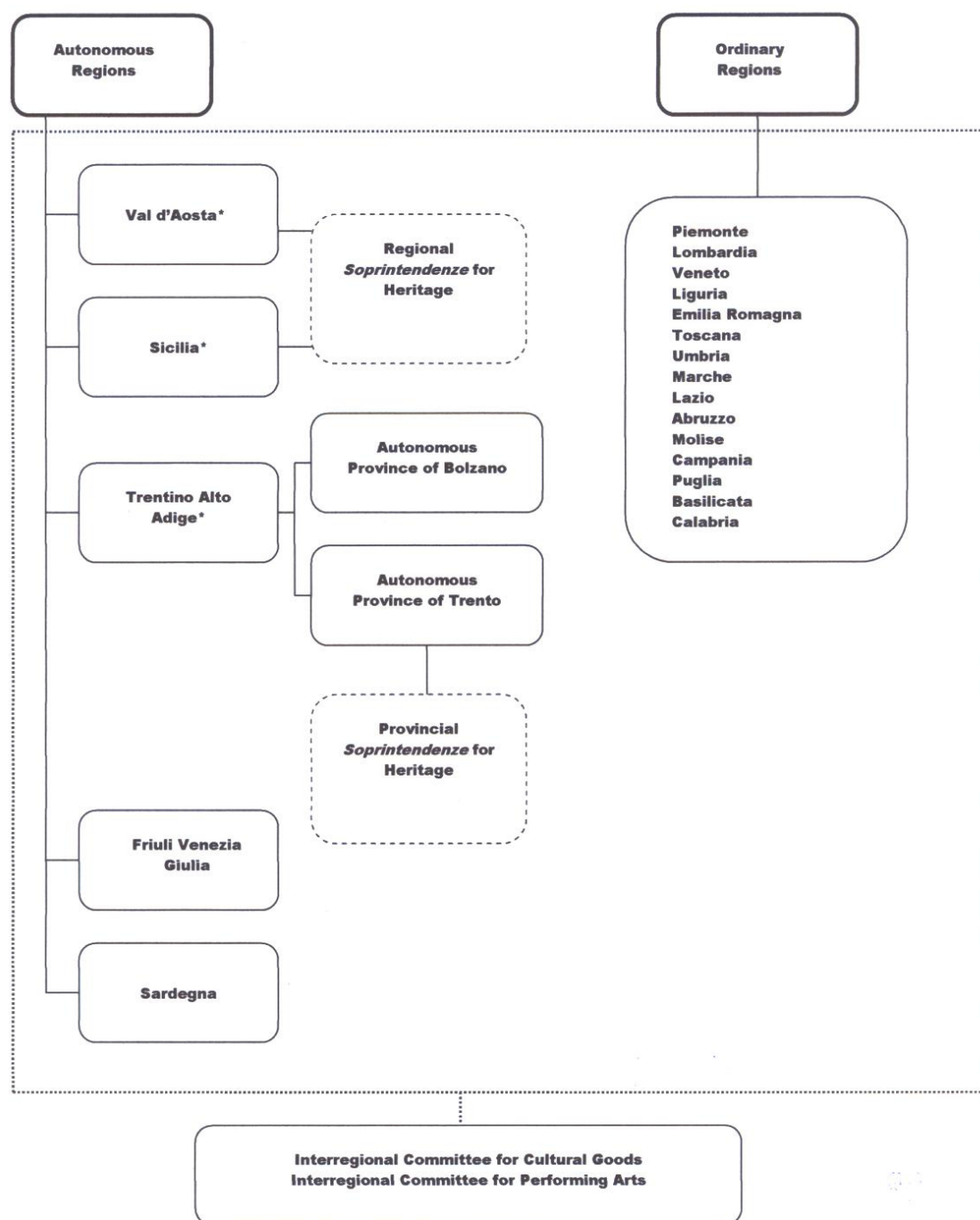


Chart 2 shows the *new* organisational structure of the Ministry for Heritage, Cultural Activities and Tourism provided for by *Ministerial Decree, 29 August 2014*.

**Chart 2: Organisational structure of the Ministry of the Heritage, Cultural Activities and Tourism.**



**Chart 3: Autonomous and ordinary regions in Italy; special responsibilities for heritage of the autonomous regions of Val d'Aosta, Trentino Alto Adige and Sicily**



\* Autonomous regions to which the state has devolved direct responsibility for heritage and landscape since the late 1970s. Region Trentino Alto Adige has in turn devolved responsibility for heritage and landscape to the provinces of Trento and Bolzano.

Although the other two autonomous regions of Sardinia and Friuli Venezia Giulia are also endowed with more extensive cultural responsibilities and resources, the state maintains direct responsibilities for the protection of their heritage.

All 20 regions have Regional Departments for Culture (see chapter 3.2).

## 3.2 Overall description of the system

In Italy, four levels of government – *state, regions, provinces and municipalities* – share responsibilities in the cultural field (see chapter 3.1). Although important changes in the governance structure of culture are under way, for the time being in the ordinary regions the most important administrative and legislative functions still lie with the state, which until recently has also been responsible for half, or more, of the total public expenditure for culture (see chapter 6.2.2).

### The state

#### - Administrative functions

At the *national level*, responsibilities for the cultural sector lie presently with 4 ministries (see Chart 1), and notably with:

#### *The Ministry of the Heritage, Cultural Activities and Tourism*

After a long-lasting separation of functions between cultural heritage and the performing arts (see chapter 1), at the end of the past century (1999) the Ministry (MiBAC, since 2013 MiBACT) has been entrusted with the full range of core cultural functions: heritage, museums, libraries and archives, visual arts, performing arts and cinema, cultural institutions, copyright, with the only exception being *communications* (radio television and the press). *Tourism* has been added to the Ministry's traditional functions in April 2013.

For the fifth time in fifteen years, the Ministry's organisational structure – which had already been substantially modified by the *Decrees 233/2007 and 91/2009* – underwent extensive and significant changes once again by means of *Decree 29 August 2014 n. 171*. The aim of this reorganisation (<http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/MenuPrincipale/Ministero/La-struttura-organizzativa/index.html>) was synthesised as follows:

- the need to comply with the integration of culture and the newly transferred responsibilities on tourism;
- an effort towards simplification and better coordination between central and territorial functions;
- the need to boost the autonomy of state museums, so that they can modernise;
- the enhancement of the ministry's attention towards contemporary art and creativity; and
- overcoming the ministry's delay in innovation, research and educational policies.

At the **central level**, while the coordination of ministerial functions is still entrusted to a *Secretary General*, in 2014 the General Directions have been increased from eight to eleven, while abolishing the DG for *Valorisation* - to give way, once again, to the DG for *Contemporary Art and Architecture* (to which the regeneration of *Urban Suburbs* have been added) – whereas *the DG for Museums* has been separated from the *DG for Fine Arts and Landscape* (see chapter 5.3.3), the previous DG for *Organisation and Budget* has been split into two DGs, and, along with the DG for *Tourism*, a DG has been introduced: the DG for *Education and Research*. The other previous DGs – the *DG for Antiquities*, for *Libraries and Archives*, for *Performing Arts*, and for *Cinema* - have been maintained.

In exercising its functions, the Ministry is assisted by four central, widely representative advisory bodies: the *High Council for Heritage and Landscape*, the "*Consulta*" for the *Performing Arts*, the *Permanent Committee for Copyright*, and the newly added *Permanent Committee for the Promotion of Tourism*.

The DGs are technically supported by other central, high-level, relatively autonomous scientific bodies, among which are the *Istituti centrali* for *Heritage protection and restoration*, for *Heritage cataloguing*, for *Books restoration and cataloguing*, for *Archives*, for *Demo-ethno-anthropological goods*, for *Graphic arts*, for *Audiovisual Goods*, and the *Opificio per le Pietre Dure* (dealing with the restoration of inlaid semi-precious stones artefacts)....

Besides the existing, relatively autonomous bodies like the *National Archives*, two *National Libraries* and the *Centre for Books and Reading*, *Decree 29 August 2014* has also provided for twenty other national heritage organisations of notable relevance, to be endowed with special autonomy, and whose directors are not appointed through the usual, internal selection, but rather through an external, international competition. Among these, besides 13 museums (Uffizi, Galleria Borghese, Brera, Venice Academy, etc.) also the two *Soprintendenze for Antiquities* of Rome/Coliseum and of Pompeii/Ercolanum and some heritage sites (the palaces of Caserta, Mantua, etc.) [http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/visualizza\\_asset.html\\_1656248911.html](http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/visualizza_asset.html_1656248911.html)) have also been included.

At the **peripheral level**, MiBACT is split between administrative bodies – the *Regional Secretariats* – and techno-scientific territorial structures especially endowed with the mission of safeguarding heritage: the *Soprintendenze*, respectively related to the already mentioned *DGs for Fine Arts and Landscape* and *for Antiquities*. Furthermore, two other newly created decentralised bodies should also be mentioned: the *Regional Museum Coordinators*, whose main task will be the promotion of regional museum systems, also open to local and private museums, and the *Regional Commissions for Heritage* – composed of MiBACT's managers active in the region of reference. They should have the final say in all matters and decisions related to heritage and landscape safeguard and valorisation, planning restrictions, the granting of permits etc..., within the region itself (see also chapter 5.3.3).

Shortly after these far reaching changes in the ministry's organisational structure, though, further changes have been again introduced by *Ministerial Decree 19 January 2016*, which modified the present MiBACT's organigram once more (see Chart 2): in fact, the *DG for Antiquities* is about to be unified and melded with the *DG for Fine Arts and Landscape*, the related *Soprintendenze* will be unified as well, and their number increased, while a new autonomous scientific institute has been created: the *Institute for Antiquities*. It should also be mentioned that the *Decree* has been heatedly opposed by well known archaeologists (Settis, La Regina, etc...) and even by former Minister for Heritage Paolucci, who deem it as excessively downgrading archaeological matters, whereas other famous archaeologists (Carandini, Manacorda...) welcome it as a step forward towards a more unified and contextual territorial vision of fine arts, architecture and archaeology.

Furthermore, according to the same *Decree*, special autonomy will be granted to an additional 10 museums and archaeological sites, most of which are located in the Rome territory (Ostia Antica, the Appian Way, the Etruscan Museum of Villa Giulia, the Villa Adriana and Villa d'Este in Tivoli, etc...). Not surprisingly, the upgrading of such a significant number of the main state museums and sites – which is deemed to imply a separation from their original territorial context, as well as from the related *Soprintendenze* - is also causing much controversy among heritage professionals, notably as far as the further fragmentation of the former, wide reaching *Rome soprintendenza for antiquities* into so many autonomous – thus independent and among them disconnected - museums and archaeological sites is concerned.

Besides MiBACT, the other ministries also involved in cultural matters are the following:

*The Prime Minister's Office*

The responsibilities for the allocation of financial support to the press, and for the conventions related to RAI (the state agency for radio and television) for providing additional public services - broadcasting abroad, etc...- are exercised by the *Department for Information and Publishing* of the Prime Minister's Office, headed by an *Undersecretary of State for Information, and Publishing*.

*The Ministry of Economic Development*

After the abolition in 2008 of the Ministry for Communications – responsible for media and ICT regulatory functions as well as for financial support to local radios and television networks – responsibility for communications has been entrusted to an *Under Secretary for Communications*, attached to the *Ministry for Economic Development*. Its regulatory functions are carried out jointly with AGCOM (Authority for Guarantees in Communications: see chapter 5.3.7).

*The Ministry of Foreign Affairs and International Cooperation*

The Ministry's responsibilities for international cultural cooperation (exercised in cooperation with the Ministry of Heritage) are mostly entrusted to the *Directorate Central for the Promotion of Italian Culture and Language*, although other DGs, and in particular the *DG for Cooperation and Development*, very active in heritage matters, are also involved (see chapter 3.4.1).

*The Ministry of Education, University and Research*

Through its *DG for Higher Arts, Music and Dance Education*, the Ministry is responsible for higher arts education, which is provided in its national Fine Art Academies, in the National Drama Academy and the National Dance Academy, and in the music conservatories (see chapter 8.3.1). It also runs several other educational institutes providing diplomas in artistic and musical training.

**- Legislative functions**

State legislative functions in the cultural field lie presently with the *Chamber of Deputies* and the *Senate*, and are notably exercised through their Cultural Commissions. It should actually be mentioned that, at the end of 2015, the Senate has undergone a wide reaching reform process, which will not be enacted – though - until confirmed by a referendum to be held in autumn 2016.

Besides the specific legislation in cultural matters, the yearly adoption of the *Budget Law* presently allows both *Chambers* to play a relevant role in the funding system, as the Parliamentary debates on this law often produce heated discussions on the pros and cons of public financing of culture. These debates can lead, on one hand, to the integration of statutory cultural budgets with additional funding from other sources (see chapter 5.1.3) - e.g. with lottery money (*Budget Law* for 1997), or with the 3% of capital investment in infrastructure (*Budget Law* for 2004) - on the other hand, more and more often in recent times, to cuts in budget line items and / or to austerity measures. This has been the case with the most recent budget laws – now called *Financial Stability Laws* – and in particular with the one for 2011 (see chapter 4.2.1 and chapter 4.3).

## The local authorities

### *The Regions*

The twenty Italian *Regions* – all endowed with legislative powers and ad hoc administrative structures in the cultural sector (*regional departments for culture / "assessorati regionali alla cultura"*, in some cases associated with other domains like education and tourism) – are split into two groups (see chapter 3.1, chart 3):

- *five autonomous regions*, created in the post-war period and endowed with more extended competencies in the cultural field. It is important to note that, out of these five autonomous regions, according to their statutory laws, three – Valle d'Aosta, Sicily, and Trentino Alto Adige – also exercise, through their decentralised *Soprintendenze*, exclusive and direct legislative and administrative responsibility for their own heritage assets, including the previous "national", now "regional", museums and sites (the devolution of functions by the state took place in the late 1970s). Therefore, in these three regions there are no state *Regional Directions for Cultural Goods and Landscape*;
- *fifteen ordinary regions*, established in 1972, whose cultural competencies were initially limited by the Constitution (*Article 117*) to the supervision and financial support of local museums and libraries. The subsequent devolution of responsibilities for "cultural promotion of local interest" (*Law 616, 1977*), although falling short to meet their demand for more cultural decentralisation, came as a partial acknowledgement of their active commitment in the field, the formula being vague enough to eventually allow the Regions to legislate on a fairly wide range of cultural disciplines. According to the subsequent so-called "*Devolution Laws*" adopted in the late 1990s, and to *Constitutional Law 3/2001*, ordinary regions have now "*concurrent legislative powers*" with the state as far as managing and enhancing the heritage and cultural activities are concerned (see chapter 5.1.2).

Unfortunately, for the time being, Istat is not able to collect comprehensive data on their cultural expenditure, as regional budgets are only now being standardised. In 2000 – the last year for which an *ad hoc* survey on the actual regional expenditure for culture based on their final accounts was carried out (see *Rapporto sull'Economia della Cultura in Italia 1990-2000*) – such expenditure amounted to 780 million EUR, about half way between the expenditure of the provinces and the municipalities (see further). It should also be noted that the biggest share of such expenditure (57%) was made available by the five autonomous regions.

Official representation of regional interests – in cultural, as in any other matter – is entrusted to the *State-Regions Conference*. Within this framework, the heads of the regional departments for culture regularly meet to discuss issues of common interest in the framework of two special coordination committees, the *Interregional committee for cultural goods* and the *Interregional committee for the performing arts*, also acting as lobbying organisations, pursuing institutional reforms towards a full implementation of a more federal governance structure in the cultural field (see chapter 5.1.2).

### *The Provinces*

The 107 Italian Provinces have always been the level of government least involved in cultural policy: their total expenditure for culture in 2013 of 131 million EUR, mainly allocated to archives and libraries, nearly halved since the 2008 financial crisis, and was fifteen times less than the amount of municipal expenditure in the same year (see further).

The only exception to the rule are the two rich Autonomous Provinces of Trento and Bolzano, which Regione Trentino-Alto Adige (see chart 3) has entrusted with its own cultural competencies devolved by the state (including direct responsibility for heritage), as

well as with the connected very substantial financial resources, which are therefore taken into account under the regional expenditure for culture.

As far as the ordinary provinces are concerned, it should be mentioned that according to *Law 1429B* amending our Constitution – adopted by both parliaments, and awaiting submission to referendum in autumn 2016 - the provinces should be abolished. Their functions may be reallocated to the other three levels of government, in line with the so called "spending review", aimed at the downgrading of our public expenditure to reduce Italy's huge deficit.

What will happen with the provincial culture related functions – mainly concerning archives and libraries as well as their role of intermediating bodies between the regions and the municipalities for the allocation of funds to cultural activities - has not yet been finally established.

### *The Municipalities*

Along with the state, the 8 101 municipalities are by now undoubtedly the most prominent public actors and funding source in Italy's cultural scene, so much so that, notwithstanding the cuts undergone since 2008 (-19%), the total amount of their expenditure for culture in 2013 – 1 990 million EUR (ISTAT data)– was still substantially higher than the expenditure by MIBACT itself for the same year: 1 609 million EUR.

Through their *municipal departments for culture / "assessorati comunali alla cultura"*, they play a paramount role in the direct and indirect (see chapter 7.3) management of municipal cultural institutions: museums and sites, archives, libraries, theatres, multifunctional cultural centres, etc.

Italian municipalities are also investing highly in the restoration and maintenance of their historic assets, albeit under the supervision of the Ministry, and in building cultural premises, with special attention given, in the early 2000s, to capital investment in modern and contemporary art museums and in performing arts centres (see for instance the new *MACRO - Museo Arte Contemporanea* in Rome, the *GAM* in Turin, the *GAMEC* in Bergamo, the *MART* in Rovereto, the *Museo del Novecento* in Milan, and the Three Halls Auditorium by Renzo Piano in Rome.).

Municipalities also promote and support a wide range of cultural activities, actively contributing to the rich national supply of art exhibitions, performing arts festivals, literature festivals, street events, *White Nights (Notti Bianche)*, cultural minorities' celebrations, etc.

## **3.3 Inter-ministerial or intergovernmental co-operation**

At a *horizontal* level, inter-ministerial co-operation has been traditionally pursued by the Ministry of the Heritage also by means of *memoranda of agreements* signed, for instance, with the Ministry of Foreign Affairs in the field of international cultural relations (see chapter 3.4), with the Ministry of Education for arts training and education in schools (see chapter 8.3.1), with the Ministry of Justice for carrying out cultural activities in prisons aimed at the rehabilitation of offenders (see chapter 4.2.8).

A key development in *horizontal co-operation* has been the participation, since 1999, of the Ministry for Heritage in the *Inter-ministerial Committee for Economic Planning (CIPE)* of the Ministry for the Economy: a strategic committee, which is also responsible for the allocation of EU Structural Funds to the Objective 1 regions in Southern Italy, under the Community Support Framework, which substantially increased the amount of financial resources for culture in those underprivileged regions (see further).

As for *vertical co-operation* among government levels, common problems and quite frequent conflicts between the state and the regions have often been dealt with in the framework of the *State-Regions Conference* - also acting as a sort of "clearing house" for any controversy – and, more rarely, by the Constitutional Court.

Since the end of the 1990s, though, two interesting developments for more rationally planned state / region cooperation should be singled out, dealing, respectively, with the "Framework Planning Agreements" and with the "EU Structural Funds".

Multilateral Framework Planning Agreements ("Accordi di Programma Quadro") in the cultural field have been signed since 1996 by the Ministry of the Heritage with 18 of the 20 Regions. Financial resources are being made available by the Ministry of the Heritage itself, the Ministry for the Economy (CIPE), the regions, the local governments, in some cases by the European Commission, and by other private financial partners (the banking foundations, the Italian Bishop Conference, etc...) Although most of these agreements are aimed at fostering partnerships in the field of cultural heritage and museums, more recently some agreements in support of contemporary art and of the performing arts have been signed, as well.

The second, quite relevant kind of state-regions cooperation has taken place in the framework of the above mentioned *EU Structural Funds and Cohesion Policies*. If such regions have already benefited from several million EUR in capital investments in the cultural field under the 2000-2006 Plan, 476 million EUR out of the programmed budget of the Structural Funds for Italy's Plan 2007-2013 have been allocated to pursuing the "priority themes" *preservation of cultural heritage, development of cultural infrastructures and improvement of cultural services*. In fact, the related projects and activities – aimed at fostering the sustainable development of the five Objective 1 regions, now Convergence Regions (Basilicata, Calabria, Campania, Puglia, Sicilia) by upgrading their tourist attractiveness as well as the quality of life of the local population – are carried out by regional and local authorities in close cooperation with MiBACT's Regional Secretariats as far as the general planning process is concerned, whereas the *Soprintendenze* lend substantial support in technical assistance for restoration, research and training activities.

It should also be mentioned that, according to a survey by Fondazione Rosselli (*Structural funds for culture in Italy: for cultural heritage, beyond cultural heritage*, 2012), the biggest share of the funds made available for culture under the 2007-2013 Cohesion Plan (82%) – as is often the case in our country – has been earmarked for the priority theme *preservation*, whereas themes like *infrastructures* and *services* are lagging behind, "thus showing a "conservative" attitude, not taking into account the potential of innovative management of the Italian cultural heritage". Furthermore, whereas cooperation between MiBACT and the regions has been quite fruitful in improving planning skills and capacity building in public administration and in fostering more advanced forms of state-local partnerships, its effectiveness in boosting spending procedures has been so problematic that in June 2012 only 59% of the programmed European funds had been actually spent by the regions. In order not to lose such funds, in January 2013 the Ministry for Territorial Cohesion took over its subsidiary functions, by directly elaborating a *plan for cultural attractors* through which these resources could be allocated to the more immediately feasible projects. Most of the funds have been employed to finally starting off the *Great Plan for Pompeii* (see chapter 4.2.2), previously delayed by red tape. The remaining financial resources have been allocated to the Royal Palaces of Naples and Caserta, the archaeological museums of Naples, Palermo, Taranto and Reggio Calabria, and other museums, castles and archaeological sites scattered throughout the "Convergence regions".

As for the programming period 2014-2020 – in the framework of the *Italian Partnership Agreement* – an ad hoc line aimed at "the enhancement of the enjoyment opportunities of



the heritage in the areas of cultural attractors of national relevance" is also foreseen, and already endowed with 760 million EUR to be allocated to operational programmes managed by national and regional authorities. Its aim is to enhance cultural assets in the five Italian "convergence regions" (see above), this time not only by boosting *safeguarding*, but also *access*, along with the connected economic activities dealing with the creation of new entrepreneurship, planning and capacity building.

Furthermore, in order to improve the Italian efficiency in exploiting the opportunities offered by the European cultural programmes a special "Tavolo tecnico (Technical committee) Europa Creativa" - composed of 10 members representing both the public and the private sector - has been created in May 2014 (see chapter 4.2.3).

### **3.4 International cultural co-operation**

#### **3.4.1 Overview of main structures and trends**

In Italy, the early 2000s have seen a growing consciousness of the political and socio economic relevance of international cultural cooperation, along with a better understanding that the enhancement of the international image of Italy's rich and multi-layered culture would represent a valuable means of foreign policy and diplomacy. Such enhanced consciousness has been finally more strictly formalised with the signature, in July 2008, of a *Memorandum of Agreement* between the two ministries traditionally entrusted with the responsibility for international cultural cooperation: the Ministry for Foreign Affairs (MAE) – now the Ministry for Cultural Activities and International Cooperation (MAECI) - and the Ministry for the Heritage, Cultural Activities and Tourism (MiBACT). According to this *Memorandum*, the two ministries meet periodically at joint geographic and / or thematic working tables (art exhibitions, performing arts, libraries, book publishing, etc...are some of the themes) in order to establish common strategies for better promotion abroad of Italian culture, also by means of the MAE's network of Italian Consulates and Cultural Institutes.

That agreement aside, it should be noted that the strong boost in cultural activities abroad actually took place in an increasingly scattered institutional framework, due to the progressive fragmentation of responsibilities for international cultural cooperation within MAE itself over the past decades, when responsibilities for international cultural activities – until the 1980s strongly in the hands of the Director General for Cultural Promotion and Cooperation, although in agreement with MiBACT – have been partially redistributed among several DGs. As a matter of fact, because of two subsequent main reforms of MAE's organisation (see chapter 3.4.2), the institutional framework is constantly evolving.

Because of the plurality of institutional actors involved, no one, within the Italian state administration, has actually an organic and comprehensive view of the complex picture of the country's action as far as international cultural diplomacy is concerned. In fact, unlike in other countries (France, Sweden,...), no exhaustive monitoring or research report on all the various and multifaceted aspects of Italian cultural cooperation abroad has ever been carried out (although some sectorial reports dealing with aid to the developing countries for heritage protection, the promotion of the Italian language, etc., have seen the light).

The plurality of public actors described in the following chapter also explains why reliable information about the comprehensive government financing of international cultural cooperation is by no means available.

### 3.4.2 Public actors and cultural diplomacy

The subsequent stages of the multiplication of institutional actors responsible for international cultural cooperation can be synthesised as follows:

- The first of the new actors was MAE's new DG for Cooperation and Development, created by *Law 49/1987 on Italian "aid for economic development and peace reinforcement"*. Providing support for the safeguard and valorisation of cultural heritage is among the priority aims assigned to the DG by *Article 1, par.2* of the *Law*. After years of occasional restoration and archaeological campaigns, acceleration of the DG's activities in the heritage field was fostered by the adoption, from 1999 on, of bilateral agreements with Syria, Egypt, Iran, Lebanon and Albania, for the reorganisation of these countries' departments for antiquities. It was actually the starting point of a strong and expanding impetus for the DG's support and technical assistance – in collaboration with the Ministry for Heritage – for the safeguard of the artistic and historic assets of the developing countries (see chapter 3.4.5). It should be added that heritage programmes of this DG have been developed in addition to similar programmes still carried out by the DG for Cultural Cooperation, albeit with a much lower availability of financial resources (Ago, Santagata, *Rapporto sull'Economia della Cultura in Italia*, 2004). More recently, the governance of the international cooperation system has been redefined by *Law 25/2014*, which reconverted the DG for Cooperation into the *Italian Agency for Cooperation and Development*, separated from MAE, but still supervised by it, supported by an "Inter-ministerial Committee for Cooperation and Development" where all the other ministries involved are represented. The Agency has been implemented since January 2016.
- Other Directorates General were established following the adoption of two subsequent extensive reforms of MAE's organisational structure, adopted in the years 2000 and 2010, respectively. The first reform changed the Ministry's focus of the DGs from a sectorial basis to a territorial one. Consequently, the DG for Cultural Promotion and Cooperation lost responsibility for the monitoring and financial support of various, including culturally relevant, international and national organisations (the EU, the Council of Europe, the Istituto Latino Americano, the Istituto per l'Africa e l'Oriente, etc...), which were assigned to other DGs responsible for geographical areas. With the most recent reform brought about by *Presidential Decree 95/2010 on the reorganisation of the Ministry for Foreign Affairs* – which downgraded the DG for Cultural Promotion and Cooperation to a Central Directorate for the Promotion of Italian Culture and Language (see further) - fragmentation of cultural competences among the Ministry's administrative units appears to be even more complicated.
- The relative loss of responsibilities of the DG for Cultural Promotion and Cooperation in Italy's international cultural cooperation policies was paralleled, since early 2000, by a simultaneous upgrading of the role of the Ministry of Heritage and Cultural Activities, which had extended its responsibilities to the whole framework of national cultural policies, including the performing arts (see chapter 1) and the related promotion abroad. MiBACT's strengthened international role should be also ascribed to the growing relevance in cultural cooperation matters of the Council of the Cultural Ministers of the Union, as well as to the enhancement of Italy's leadership in advising and technically and financially supporting the developing countries' heritage policies. However, unlike in other countries, MiBACT has no specific DG in charge of foreign relations, which are shared instead among the cabinet's Diplomatic Advisor and a Unit for International Relations supervised by the Secretary General.
- Furthermore, the adoption of *Constitutional Law 3/2001* – opening up Italy to a more federally oriented institutional system (see chapter 5.1.2) and thus enhancing the role of the 20 Italian regions in cultural cooperation abroad – also accounted for the

multiplication of Italian institutional actors in the international cultural arena. In fact, having obtained (through the reformulated art. 117 of the Constitution) *concurrent competencies* with the state in the field of the *enhancement of cultural goods and the promotion of cultural activities*, the regions - already quite efficient in the international promotion of their own cultural image abroad – have now full legal responsibility. The organisation of artistic events, the exchanges of artists, art exhibitions and performances, are actively pursued at the regional level, in collaboration with MAE, but also autonomously. Furthermore, most of the main cities have also become quite important actors for international cultural exchanges, often in the framework of "twinning cities" bilateral agreements (Rome-Paris, etc.). Moreover, *Culture 2000* and other EU cultural programmes like *ECOC/European capitals of culture* – along with programmes by the Council of Europe, such as the *Cultural Routes*, etc. – have acted as effective catalysts for regional and local international cultural cooperation.

Further information in this chapter is thus mainly focused on the cultural cooperation activities carried out by MAE's main institutional actor: the Directorate Central for the Promotion of Italian Culture and Language.

#### *The Directorate Central for the Promotion of Italian Culture and Language*

One of the outcomes of the MAE's 2010 reorganisation was a rationalisation of the Ministry's DGs through their reduction from 12 to 8, also in view of cost saving, and of establishing a closer connection between culture and the economy. Thus the DG for *Cultural Promotion and Cooperation* changed to the *Directorate Central for the Promotion of the Italian Culture and Language*, placed - along with a *Directorate Central for Internationalisation* (aimed at the promotion of economic and business activities abroad) - under the DG for the *Country's Promotion (Economy, Culture and Science)*.

This time the administrative reorganisation of the eight new DGs followed a mix of geographical and functional criteria (the latter being: *political affairs and security, globalisation, promotion, European Union*, etc.). Whereas UNESCO is still in the responsibility of the *Directorate Central for the Promotion of Italian Culture*, the competencies for monitoring and financial supporting international organisations also active in the cultural field like the UN and the Council of Europe – as well as other national organisations in North America, Russia, the Mediterranean, Eastern non EU countries and the Middle East – have been assigned to the *DG for Political Affairs and Security*. EU cultural affairs are dealt with by the *DG for the European Union*, whereas institutions active in South America, Sub Saharan Africa, Eastern Asia, fall under the competence of the *DG for Globalisation*.

The main areas of activity in the cultural field of the new *Directorate Central for the Promotion of Italian Culture and Language* – also responsible for cooperation in educational and scientific matters – lies in bilateral cultural co-operation, carried out through the *Italian Cultural Institutes Abroad*, through *bilateral cultural agreements*, and through the joint organisation of full-scale *yearly cultural events*.

The network of *Italian Cultural Institutes Abroad* – whose mission is the promotion of Italian culture and language in foreign countries – has been in operation since fascist times (1926), and has gradually become more extensive: it presently operates in 63 countries with 83 institutes, of which 54 are still located in Europe, 10 in the Mediterranean and in the Middle East, 21 in the Americas, and the rest scattered in other continents. Notwithstanding their rationalisation, more than two decades ago, by *Law 401/1990*, it is generally felt that this precious asset for international cultural cooperation and dialogue does not keep up with its great potential, and that a new legislative reform would be needed. Several draft laws precisely aimed at reorganising the institutes, though, have been lost over the years.

Some of the weakest points of the Institutes are considered:

- the lack of autonomy as, unlike some foreign counterparts such as the Goethe Institute, they are informally submissive to the Ministry's control – and subject to the changing moods of swinging political majorities; and
- their endemic shortages in financial resources, often barely sufficient to carry out ordinary activities (libraries, Italian language teaching, small scale events), leaving little left to wide-ranging outreach programmes.

Budget shortages have actually become progressively more severe, as an aftermath of the financial crisis: yearly allowances for the institutes' activities went down from 18.4 million EUR in 2007 to only 12.5 million in 2014 (a loss of about 30%), whereas the number of "cultural promotion" staff employed in the institutes decreased from 193 to 130 in the same years... Even if the loss in financial resources has been partly compensated by an increase in earned income - mainly achieved through the increased organisation of the (quite sought for) Italian language courses - a further downsizing of the institute's worldwide network is probably foreseen in the near future.

Bilateral cooperation is also carried out by means of *bilateral cultural agreements* with other countries, dealing with a whole range of activities: exchanges of scholars, artists, performances, archaeological missions, and, in particular, cinema (out of the about 70 existing bilateral agreements, in fact, half are dealing with cinema co-production). Among the most recently established cultural bilateral agreements are those with Brazil, China, Iraq, Uruguay and Vietnam.

The latest MAE's bilateral endeavour is the joint organisation of *full-scale yearly cultural events* in given countries, selected according to foreign policy priority criteria (see chapter 3.4.6).

An enhanced promotion of the Italian language abroad – with a particular focus on the Americas, and on countries with huge Italian diasporas - has also been pursued with success. An encouraging increase in the number of students learning our language in the Italian Cultural Institutes (+38% between 1995 and 2000) was highlighted in a survey carried out in 2003 by the Ministry (De Mauro, 2003). As the interest towards the Italian language continues to be on the rise, it is by now taken for granted that the supply of its teaching is not able to satisfy a much increased demand and that more efforts should be made in this direction.

Regarding *multilateral cultural co-operation*, since the loss of competency for cultural activities related to the EU and the Council of Europe after the 2000 reform, the Directorate Central main competency dealing with international organisations presently relates to UNESCO, where the focus of Italian activities has mostly been on heritage (support to the World Heritage Centre, archaeological missions, etc...: see also chapter 3.4.3).

It should be noted, finally, that the main problem MAE's several administrative units in charge of the promotion of Italian culture abroad have to face deals with the progressive decrease in their already inadequate financial resources. Financial data only dealing with its cultural activities are not made available by the Ministry: they are not to be singled out even as far as the *Directorate Central for the Promotion of Italian Culture and Language* is concerned, whose main competences are rather in the educational domain. It is well known, however, that the impact of the present financial crisis has been particularly heavy for our cultural diplomacy, in a country whose willingness to fund it had already been lagging behind other major European countries, like France and Germany. For the time being, though, because of the lack in Italian data, reliable comparisons with state

expenditure for international cultural cooperation by other countries are in no way possible.

### 3.4.3 European / international actors and programmes

Italy has always been involved in a huge amount of European joint cultural programmes with the Council of Europe and the European Union.

As for the **European Union**, our country has always been at the forefront in the commitment for enhancing its action in the cultural field.

In the late 1990s, it was up to Italy to explore new ways of financing programmes in support of culture and heritage also aimed at pursuing the economic development and social inclusion objectives characterising the EU Structural Funds. In fact, the creation of a special *Priority Axis Culture* within the "European Community Support Framework 2000-2006" for the Objective 1 Regions has been a fruitful idea put forward by the then Italian Minister of Heritage, Walter Veltroni, and subsequently adopted by the European Commission (some observations about the pros and cons of cultural programmes carried out with the support of the European Structural Funds in Italy under the 2007-2013 Cohesion Plan may be found in chapter 3.3). The *Report on Cultural Cooperation in the European Union* (the so-called *Ruffolo Report*) adopted by the European Parliament in 2001 has also been an Italian initiative aimed at strengthening a European common policy in support of its diverse cultures.

Italy has also been actively engaged in the preparatory work for the merging of the two existing EU programmes directly supporting culture planned for 2014 (*Culture 2007-2013* and *MEDIA*) into the new programme *Creative Europe*, aimed at boosting European competitiveness through the support of its cultural and creative sectors. The Italian MP Silvia Costa – the new President of the Cultural Committee of the European Parliament – has actually been Rapporteur for the *Creative Europe Programme 2014-2020*, finally adopted in November 2013.

As far as the very successful *ECOC/European Capitals Of Culture* programme is concerned, the exceptionally crowded competition for the Italian title/2019 should be mentioned, for which as many as 21 cities applied with more or less well articulated plans. Finally, the southern city of Matera was the well deserving winner. As a positive follow up of the competition, though - and in view of stimulating civic cultural planning capabilities – MiBACT decided to launch a six years competition 2016-2021 for *Italian Capital of Culture*. Mantova for 2016 and Pistoia for 2017 have already been rewarded with the nomination, as a result of their culturally innovative urban plans.

Among the many cultural programmes carried out by the **Council of Europe** with active Italian participation – like the *Audiovisual Observatory*, the *Eurimages* fund for film production and distribution, the *HEREIN* project in the field of heritage protection, etc... – the *Cultural Routes*, launched in 1987 and recently renewed with additional support by the European Commission and the European Parliament, should be singled out. The programme combines the CoE's pursuit of fostering European identity by enhancing its diversity, as well as promoting intercultural dialogue, and Italy's bias to consider the cultural heritage as one of the main assets in order to promote – along with the strengthening of peaceful coexistence – a more sustainable development. While presently focusing on the rehabilitation of the *Via Francigena* (the medieval pilgrims route connecting England with Rome through Belgium, France and Switzerland), Italy is involved in other routes as well, like the *Phoenician Routes*.

Finally, it is worth mentioning that in February 2013 the CoE's *Faro Convention on the Value of Cultural Heritage for Society* (2005) was ratified, albeit belatedly, by Italy. This

will hopefully open new perspectives for a much-needed "reflection on the role of citizens in the processes of defining, deciding and managing the cultural environment in which communities function and evolve".

As for UNESCO, MAE's Directorate Central for the Promotion of Italian Culture and Language, and MiBACT's UNESCO World Heritage Bureau, set up in 2004, are jointly responsible for monitoring the UNESCO Conventions dealing with cultural heritage – starting from the first one, the *1972 World Heritage Convention* – along with their implementation. Furthermore, an *ad hoc* inter-ministerial committee has been established for monitoring the implementation of the two most recent conventions dealing with cultural matters: the *2003 Convention for the Safeguarding of the Intangible Cultural Heritage*, and the *2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (both subscribed by our country in 2007). As far as the latter is concerned, according to *art. 9*, the first periodic quadrennial report focusing on the implementation of the principles of the Convention in Italy was submitted in 2012 to the UNESCO Secretariat (<http://www.unesco.org/culture/cultural-diversity/2005convention/en/periodicreport/list/2012/c/Italy>). Furthermore, it is worth mentioning that since spring 2013 Italy, along with France and other European countries, is actively engaged in protecting the "cultural exception" principle – one of the main cornerstones of every country's right to support its own cultural diversity through regulatory measures and financial aid – potentially threatened by a renewed attack from the US audiovisual industry in the framework of a new *Transatlantic Trade and Partnership Agreement / TTPA*.

It should also be noted that Italy is the country with the highest number of monuments and sites inscribed on the *World Heritage List* (50 sites in 2014, when "the Vineyards landscape of Piemonte: Langhe, Roero and Monferrato" was added to the list (<http://www.unesco.it/cni/index.php/siti-italiani>)). On the other hand, for the time being, only five items (the "Sicilian Puppets", the "Sardinian pastoral songs", the "Traditional violin craftsmanship in Cremona", the "Celebration of big shoulder-borne religious processional structures" and the "Mediterranean Diet" (the latter in partnership with Spain, Greece and Morocco) are inscribed on the *List of the Intangible Cultural Heritage*: but many more candidates are waiting for their turn.

Furthermore, two new Italian-UNESCO agreements have been signed by Irina Bokova and Minister Franceschini in February 2016. The first, very timely one, is the creation by MiBACT- according to a UNESCO 2015 General Assembly decision - of *Unite for Heritage*: an Italian task force of "blue helmets for culture" - composed of 30 heritage experts and 30 specialised "carabinieri" (security armed forces) - rescue of pre and after-war world heritage archaeological sites and artefacts from war damage (as well as damage from natural disasters).

The second is the creation in Turin – a city where the promotion of cultural development has been one of the main remedies to de-industrialisation phenomena - of a UNESCO *training and research centre for cultural economics*.

### 3.4.4 Direct professional co-operation

The projects of professional international cooperation in the arts and culture in which Italy has engaged are countless, and a comprehensive picture cannot be drawn, given the fragmentation of the actors involved. This chapter will focus only on a few of the many significant international projects in the area of cultural goods and the performing arts.

Among the many programmes dealing with cultural goods, the *Michael-Multilingual Inventory for Heritage in Europe* should be singled out. Started in 2004 by the Italian

Ministry for Heritage in partnership with the French Ministry for Culture and the UK Museums, Libraries and Archives Council – with the support by the EU Commission in the framework of the Programme e-TEN (Electronic Trans-European Networks) – the project is presently extended to 19 European countries. Its aim is the creation of a Trans-European Portal for on-line multilingual access to the digital cultural contents through the adoption of common standards. Universities and the regions are involved in the project as well. Another note-worthy European cultural portal giving access to 30 million pieces of data provided for by cultural institutions – 1.3 million by Italian institutions – is *Europeana*.

As for cooperation in the performing arts sector, two European projects previously carried out by ETI (the recently abolished national theatre institute: see chapter 5.3.2) and presently inherited by MIBACT – are also worth mentioning:

- *Ecole des Maitres* - an innovative multi-annual educational and artistic project started in the 1990s – is aimed at connecting young chosen professional actors from Belgium, France, Italy, Portugal, Spain... with the most innovative international stage masters (Peter Stein, Lev Dodin, Lassalle, Nekrosius, Dario Fo, ...). Based on multilingual workshops travelling in different countries ending up with final public performances – this long-term project has been supported by ministries for culture of various countries, and has often benefited from the financial support of the EU.
- *SPACE*: a more recent international programme started with other experienced European institutions (the French ONDA, TIN from the Netherlands, the British Council, Pro Helvetia ...) is a European platform aimed at fostering information, research and data collection on the performing arts, through the online programme "Travelogue". It also develops training programmes in arts management, and fosters artists' mobility and capacity building.

### **3.4.5 Cross-border intercultural dialogue and co-operation**

As already mentioned (see chapter 3.4.1), Italy's cross border cooperation in technical assistance and capacity building in the heritage field has acquired a growing relevance since the end of the 1990s. The widely internationally acknowledged scientific excellence of our archaeologists, art historians and restorers, coupled with a progressive use of new technologies, have contributed to Italy's leading role as far as cooperation in heritage policies is concerned. These initiatives have, until now, been mainly carried out by the former MAE's *DG for Cooperation and Development*, with MiBACT's technical and scientific assistance and in some cases with the co-financing of UNESCO and / or the World Bank. Several other cultural cooperation initiatives, in particular in the Mediterranean region, take place in the framework of the European Union programmes, like EUROMED.

It should also be singled out that – whereas, up to the 1990s, Italian heritage cooperation programmes have mainly benefited Mediterranean countries – in the subsequent years such programmes have been significantly extended to other regions of the world as well, like Latin America (Cuba, Ecuador, Peru...) and Asia. Cooperation programmes in the heritage field have been focused in particular on actions dealing with "culture as a vehicle for peace" in key troubled countries: from the Balkans (with the highly symbolic restoration of the Mostar Bridge) to the Middle East, Italian archaeological missions and restoration teams have been actively engaged in the rescue of dispersed and damaged heritage artefacts and in the support and fostering of infringed cultural identities in Lebanon, in Iran, in post-war Afghanistan and, notably, in Iraq, whose exceptionally relevant ancient Mesopotamian archaeological heritage has been seriously damaged during the recent war.

As far as the latter country is concerned, besides coping with emergencies like the rescue and reopening of the main sites and institutions – including the National Library and the

National Museum in Baghdad – and the training of personnel to enhance the local activities of preservation, restoration and cataloguing of rare artefacts – like the cuneiform tablets – innovative projects were also launched, like the *Iraq Virtual Museum* (see <http://virtualmuseumiraq.cnr.it>). The latter scientific and technological endeavour by MAE and the National Centre for Research (CNR) is aimed at increasing interactive accessibility of Iranian artistic and archaeological heritage, also in order to enhance the country's attractiveness by means of cultural tourism in view of its economic revival.

More recently, Italian authorities have also been involved in the rescue of the dispersed Timbuctu heritage in Mali.

These kinds of cooperation programmes with developing countries - mainly dealing with comprehensive technical assistance in the rescue of archaeological sites and artefacts and historical city centres, in museum organisation and rehabilitation, as well as in technical and managerial capacity building in the field - are actually particularly favoured by both MiBACT and MAE. These types of programmes not only foster support to those countries' sustainable economic development and provide qualified local jobs, but also have great potential for promoting intercultural dialogue, social inclusion and a more secure environment. Close cooperation in the conservation and re-appropriation of their country's heritage and identity, should thus be considered as a peculiar "Italian way" to intercultural dialogue and to contributing to better mutual comprehension and understanding.

### 3.4.6 Other relevant issues

Closer cultural cooperation with China has been one of the most important recent priorities for Italy. The Ministry for Heritage has been a pioneer in establishing fruitful collaboration with China for the installation of the new Xian Museum, the restoration of parts of the Great Wall, of the Sublime Harmony Pavilion of the Prohibited City, etc. Further progress has been accomplished, with the signature in Rome, at the end of 2010, of a special partnership agreement between China and Italy for the *Valorisation of the Cultural Heritage*, also with a view to pursuing advanced common research and pilot projects in the field of digital cataloguing and the application of satellite technologies for archaeological projects. In the framework of this special partnership, a permanent space for periodic exhibitions of Italian art and heritage collections within the Chinese National Museum in Tienanmen Square was inaugurated in 2012. Symmetrically, a similar permanent space has been made available for China in the Museum of Palazzo Venezia in Rome. The first act of this agreement had been the organisation in 2010 of an exhibition in Beijing – subsequently transferred to Rome – celebrating through precious ancient artefacts "The Eagle and the Dragon: the Two Empires" (i.e. the Chin and Han empires in China, and the simultaneous Roman Empire in Italy). The Chinese venue in Palazzo Venezia has been hosting several other archaeological exhibitions in the subsequent years.

As already mentioned, since the 2000s the latest trend in bilateral cultural cooperation has been the new bias towards organising, in selected countries considered of strategic relevance, block buster cultural events mostly concentrated in the time-span of a year.

The first of these yearly events has been *Italia-Giappone* (2001), followed by *Italia-Russia* (2004-2005), and by *Italia in Cina* (2006). These "years" host a whole range of cultural activities – from block buster exhibitions, to touring of major theatre companies and opera houses, from film festivals to scientific conferences– which are aimed at giving the widest possible representation of the highlights of Italian cultural and artistic life, whereas at the same time, or immediately after, reciprocal cultural and artistic representation is made to the Italian public by the partner countries. Besides the exchanges of exhibitions and events, artistic co-productions also take place. Given the limited financial resources of the DG's



budget, other ministries and the regions, along with Savings Banks Foundations and corporate sponsors (ENEL, ENI, FIAT, Ferrari, etc...) are contributing to the related costs.

Russia has been, along with China, one of the favourite targets of international cultural exchanges and cooperation. 2011 was again the "Year of Italian and Russian Culture", with 4 million EUR allocated by our government for supporting a lively interchange, at the highest level, of art exhibitions (Deineka, famous representative of "Russian Realism", in Rome, "From the icons to Malevitch" in Florence, Raffaello and Caravaggio at the Pushkin, Antonello da Messina at Tetryakov) as well as musical and theatrical events: Fomenko's Theatrical Laboratory in Rome, La Scala's Ballet Company at the Bolshoy).

On the other hand, 2013 has been the *Year of Italian Culture in the USA*. 50 events have been organised throughout the year in 200 eastern, western and southern US cities around the theme *research, discovery, innovation*. The programme was aimed at promoting Italy as a country at the forefront of modernity and innovation in the fields of music, theatre, cinema, artistic heritage, landscape, visual arts, design, sciences, and – last but not least – fashion and gastronomy. The Year was inaugurated by the extraordinary exhibition of Michelangelo's David at Washington's National Gallery. Among the many initiatives, the blockbuster exhibition *Art and Invention between Greece and Rome in Sicily* at the Getty Museum and the Cleveland Museum of Art – along with ancient and contemporary artists' exhibitions, film festivals and theatre and opera performances – should be singled out. Along with MAE, MIBACT, the Ministry for Economic Development and other ministries, ENI and the bank Intesa Sanpaolo were the main official sponsors of *Italy in the US 2013*.

More recently, 2015 and 2016 have been declared the *Years of Italian Culture in Latin America*. Among the approx. 500 events organised by the Italian embassies, cultural institutes and companies with local organisations – without any additional central funding - the concerts of Uto Ughi and of the Rome Opera, the exhibitions of Michelangelo and Leonardo in Mexico City, of Sandro Botticelli in Santiago and of Marino Marini in S. Paolo should be mentioned. The event will be closed in July 2016 by the exhibition "Sport in Ancient Greece and Rome" inaugurating the Olympic Games in Rio de Janeiro.

## 4. Current issues in cultural policy development and debate

### 4.1 Main cultural policy issues and priorities

Five different government coalitions followed one another in recent times, each bringing about changes in cultural policy priorities.

The main priorities of the *centre-left coalition* in the years 1995-2001 – set out first by Minister of the Heritage Walter Veltroni and, since 1999, by Minister Giovanna Melandri – have been:

- the strengthening of cultural policy at the core of the government's social and economic action, culminating in 1998 in the creation of a comprehensive Ministry for Heritage and Cultural Activities, also responsible for the performing arts;
- the increase in the amount of public cultural expenditure, to be achieved – given budget constraints – through alternative funding sources (an ad hoc lottery for culture, a more efficient use of European structural funds, etc.);
- the development of public-private partnerships in support of cultural activities through fiscal incentives as well as through *désétatisation* and streamlining measures; and
- an increased focus on issues like contemporary creativity and audience development.

During the following *centre-right government* (2001-2006), Minister Giuliano Urbani and Minister Rocco Buttiglione, besides endorsing the need for a comprehensive ministry for culture, also pursued cultural priorities more coherent with a neo-liberal ideological approach:

- the streamlining of the over abundant legislation regulating the different cultural domains by combining them in a few, more comprehensive and exhaustive sectorial laws (this has been the case for the very relevant *Heritage Codex* (chapter 5.3.3) as well as for *Leg. Decree 28/2004 on Cinema* (chapter 5.3.6), both adopted by Minister Urbani); and
- a much stronger emphasis on the role of the private sector in the cultural field, also by transferring to private organisations the management of public cultural institutions.

The priorities of Minister Francesco Rutelli during the subsequent short-lived centre-left government (2006-2008) were:

- a general rethinking of the existing relationship between economics, culture, art, territory and tourism, in order to better finalise public funding to the cultural field; and
- the implementation of fiscal strategies aimed at raising additional resources for culture both from local governments and from the private sector.

For Sandro Bondi, Minister of the centre-right government re-elected in 2008, the key priorities for cultural policies have been:

- to safeguard and enhance the Italian heritage and landscape by implementing the recently modified *Heritage Codex* (see chapter 5.3.3);
- to give a strong boost to contemporary arts; and
- again, to foster public-private partnerships in all cultural domains.

Since 2011, the following Minister Giancarlo Galan called for bipartisan cooperation to boost Italian Culture. Among his priorities were:

- the need for more investment in the cultural field, along with more effectiveness in cultural spending in times of financial constraint;

- a renewed emphasis on heritage as the main axis of Italian cultural policy; and acceleration in the reform processes of the performing arts.

The priorities singled out by Lorenzo Ornaghi, minister of Monti's so-called "technical government" (substituting the Berlusconi government in November 2011) can be summed up as follows:

- the implementation of the "Great Pompei Project" (see chapter 4.2.2);
- the search for additional funding sources, including by an increased use of funds earmarked for economic development and territorial cohesion.

The programme outlined in May 2013 by Massimo Bray – Minister of Heritage of the new coalition government led by Enrico Letta – at a joint session of the Chamber of Deputies and the Senate's Cultural commissions – focused on the following issues:

- a new emphasis on "culture as a common good" and on the "cultural rights" of all citizens – including those with an immigrant background – ranging from cultural access to cultural creation / production;
- heritage and landscape protection, to be pursued also through regulations for the containment of land-take and through territorial planning along with the Regions, and through the prevention of seismic risk.

In April 2014, the following guidelines for action were extensively outlined at the Chamber of Deputies by the new Minister Dario Franceschini:

- to increase Italy's competitiveness in post-industrial societies by emphasising - through what he considers "the country's most relevant economic ministry" - the potential of its historical heritage, its beauty, its artistic talents;
- to achieve a modernisation and reorganisation of MiBACT, also aimed at combining and integrating the competencies on heritage and cultural activities with the new competencies on tourism;
- to enhance contemporary art and architecture, also as a means for rejuvenating urban suburbs;
- to open more space for educational policies, through better coordination with the school and university systems;
- and, once again, to give a strong boost to new forms of public / private partnership, with a particular focus on individual and corporate donations.

## 4.2 Specific policy issues and recent debates

### 4.2.1 Conceptual issues of arts policies

In a time of more and more severe budgetary constraints brought about by the economic recession, the debate on cultural policies in Italy continues to be dominated by the concept of *non-sustainability* of the present shortage in the available financial resources: that is, by what has been called by Umberto Eco a "cultural anorexia". Increasing drastic cuts have been inflicted since the 2000s, and even more so since 2010, on the budget of the Ministry for Heritage as well as of the other ministries involved in cultural financing; furthermore, for the first time, local expenditure for culture and private expenditure are also slowing down (see chapter 6.2).

For several years, the yearly budget law has heralded bad news for the public financing of culture. However "blood and tears" for the cultural sector was never brought about as much as by the Budget Law for 2011, i.e. the very controversial *Law 220/2010 on Urgent measures for financial stabilisation and economic competitiveness*. After the 2 490 million

EUR budget reached by MiBACT in actual expenditure in 2000, and the following ups and downs, the lowest point was attained in 2011, with an initially forecasted expenditure of only 1 425 million EUR. The fall of MiBACT's budget in the total state budget from 0.36% to 0.19% between 2000 and 2011 (as underlined by the Court of Accounts) was further evidence of the neglect of the constitutional goal of "promoting cultural development and safeguarding the nation's landscape and heritage" (*art. 9*).

Conflicting views were raised within the government itself about the viability of such extensive cuts in a typology of expenditure considered by many, rather than a *cost*, as an *investment* in an extraordinary asset which represents the best chance for enhancing Italy's attractiveness and competitiveness in the future, and should thus be safeguarded. It is no wonder that, as a consequence of these devastating cuts in cultural expenditure, two Presidents of the *High Council for Cultural Goods* – the highly respected archaeologists Salvatore Settis and Andrea Carandini – resigned one after the other.

Even harsher unrest was raised by the proposed fierce cuts within MIBACT's *Fund for the Performing Arts (FUS)*, causing much concern in the artistic community (see also chapter 5.3.2). Such a continuous decrease and ups and downs were notably considered in 2011 as conflicting with *article 9* of the Italian Constitution by music directors Daniel Barenboim (from the stage of La Scala) and Riccardo Muti. This sustained campaign by prominent artists against the cuts, combined with a three-day general strike in theatres, finally led to a restoration of the FUS allocation to equal the previous year (406 million EUR), sourced by means of a sudden, unpopular increase in oil taxes.

The switching in November 2011 from the centre-right Berlusconi government to a government of technicians lead by professor Mario Monti, did not change much for the year 2012, when the worsening of financial constraints on the public purse did not spare culture from the budgetary "linear" cuts (i.e. equal for all ministries and for all line items), thus maintaining cultural life in great need, in all its multifaceted aspects.

More and more monuments collapsed, and not only in Pompeii. Some museums (most notably museums of modern art) were threatened to close down. The operation of seven opera theatres on the verge of bankruptcy – in Naples, Florence, Venice, Genoa, Bari, etc. – was entrusted, one after the other, to external commissioners. The survival of glorious newspapers was endangered as well, thus threatening pluralism of information. Due to the protracted semi-hibernation of government action in this field, it was the turn of civil society to take up the challenge to reverse such a situation. The awareness of the invaluable endogenous asset for our country's social and economic development represented by Italy's arts and heritage traditions is, in fact, growing. Surprisingly enough, artists, cultural institutions, art and heritage associations, cultural economists were not alone in this belief any more, having found a quite unexpected ally in *Confindustria*, the Confederation of Italian Industry.

In 2012, *Il Sole 24ORE* – Confindustria's daily newspaper – under the motto "*Niente cultura, niente sviluppo*" (*No culture, no development*), started a huge and protracted campaign, launching a "manifesto" calling on the following points: 1) the need for a constituent assembly, bringing culture *in from the margins* of the government's agenda; 2) cultural development based on long-term strategies; 3) closer inter-ministerial cooperation by the Ministry of Heritage; 4) the introduction of art education and scientific culture in all levels of the formal education system; 5) a closer public-private partnership in support of culture and the arts. After thousands of artists, academics, mayors, cultural managers and economists signing the "manifesto", the *General States for Culture* were organised in Rome, with the participation of the President of the Republic, Giorgio Napolitano (see chapter 1). In his acclaimed address, the President strongly deplored the strong under-evaluation of the investments in culture and the arts by Italian rulers.

Notwithstanding the protracted economic downturn, the challenge, though, seems to have been finally taken up after 2013 by the new centre-left coalition governments. Both Ministers heading MIBACT – Massimo Bray, followed by Dario Franceschini – showed a firm commitment to tackle some of the most evident emergencies badly affecting the cultural sector. Two important, wide-ranging laws encompassing heritage safeguard as well as the re-launch of cultural and tourism development have been adopted by the two ministers: respectively *Law 122/2013 - Valore cultura*, and *Law 106/2014 - Art bonus* (see chapter 5.2). In recent years, MiBACT's budget gradually increased, finally overcoming again the ceiling of 2 000 million euro. MiBACT's financial allocation for 2016 of 2 028 million EUR "has reached a 27% increase with respect to the previous year", as proudly announced by Minister Franceschini. A welcome turnaround, indeed, but still significantly lower - even excluding inflation - than the 2 345 million EUR which had been spent fifteen years ago...

#### 4.2.2 Heritage issues and policies

Heritage has always been at the core of Italy's cultural policy. The Italian state, through the Ministry for Heritage, Cultural Activities and Tourism / MIBACT, is not only responsible for the strategic task involved in the protection of the country's extremely rich and multi-layered heritage, but has direct responsibility for the management of a huge number of national heritage institutions, including 431 state museums and archaeological sites, 46 libraries and 100 archives (MiBACT, *Minicifre della Cultura 2014*).

Detailed legislative and regulatory measures for the protection and valorisation both of cultural heritage – from museums, monuments, archaeological sites and historical cities to the intangible and the digital heritage – and of the Italian landscape, have been rationalised and established by the *Heritage and Landscape Codex* (see chapter 5.3.3).

As for the key issues dealing with heritage currently being debated – linked to the present, quite dramatic shortfall in funds described in chapter 4.2.1 – some of them have been addressed by *Law 122/2013 Valore Cultura*, establishing, by art.3, the reallocation to MIBACT of earned income from tickets, bookshops, etc. (currently going to the Treasury), as well as increased financial resources for some museums and sites (including the "Uffizi" in Florence) and special allocations for the launch of the special project "500 youngsters for culture": an extraordinary programme aimed at developing the cataloguing and digitalisation of cultural heritage in the southern regions, by training and employing 500 young people under 35 for the year 2014 (art. 2).

The main focus of *Law 122*, though, has been the "Great Pompeii Project" (art.1). Following the worldwide concern caused by the repeated collapses of Pompeii's walls and artefacts, since 2011 urgent action had been envisaged through a special *Great Plan for Pompeii*, jointly drafted by our Ministry of Heritage and the European Commission, allocating 105 million EUR (of which 42 million from the European Regional Development Fund, and 63 million from the Italian state). The plan was aimed at the rehabilitation and restoration of the whole archaeological area, as well as at the development of tourism, both national and international, by promoting its attractiveness. Unfortunately, due to bureaucratic delays (see chapter 3.3), works were still lagging behind, and new collapses were continually taking place. In order to tackle such threats, according to *Law 122/2013* a General Project Manager has been appointed. Assisted by an ad hoc technical and administrative staff of 25, he collaborates closely with the archaeological manager, Pompeii's *Soprintendente*, in effectively running the restoration works as well as in enhancing the site for public enjoyment. With this aim in mind, a "strategic plan" for the running of the UNESCO site *Archaeological areas of Pompeii, Ercolano and Torre Annunziata* has been drafted, and is presently being enacted. Further

measures for introducing more transparency and effectiveness in the operation of the project have been introduced by *Law 106/2014*. Consequently, restoration plans have been speeded up, and many monuments – including several previously inaccessible Roman dwellings decorated with beautiful frescoes - have been recently reopened to visitors.

Attention should also be drawn to the fact that one of the worst side consequences for MiBACT of the economic and financial crisis has been the protracted block in the ministry's personnel turnover, which brought about a reduction in its staff from 25 000 employed in 2005 to little more than 18 000 in 2015, mainly affecting the more technically skilled in heritage matters. This extremely serious problem has been recently partially addressed by the *Financial stability law for 2016*, allowing MiBACT, at last, to recruit during 2016 500 skilled experts in heritage safeguarding and valorisation (archaeologists, art historians, archivists, librarians...but also experts in communication matters...), thus exceptionally bypassing the very strict rules still regulating the recruitment of ministerial staff in our country..

As far as "fostering public-private partnership" is concerned – an aim strongly pursued by all the most recent Ministries of Heritage – the pace of reform in our country is gradual and still underway.

*Law 4*, adopted in 1993 by Minister Ronchey, opened the doors of national museums to private agents willing to take over the management of the so-called "auxiliary services" (bookshops and museum shops, cafeterias, merchandising, etc.). Subsequent financial laws have broadened the scope of private intervention, extending it to core museum activities such as education and exhibitions. *Leg. Decree 368/98* enabled the Ministry for Heritage to temporarily hand over the management of certain museums and other heritage institutions to ad hoc *private foundations*. Another more indulgent measure (*Budget Law 2002*) would simply allow the Ministry to privatise public services aimed at increasing access to cultural heritage. All these measures have been substantially endorsed, and subsequently further modified – by calling for more stringent requirements – under the new *Heritage and Landscape Codex* (see chapter 5.3.3).

For the time being, though, experiments with the public-private partnership have been carried out so far more frequently either at the local level (Rome, Venice..), or in the framework of state-local cooperation. The latter was the case of the Egyptian Museum of Turin (see chapter 7.1), the first national museum to be transformed, in 2004, into a public / private foundation, with the participation of MiBACT and the local public authorities, along with the local banking foundations. In 2010, MAXXI – the new state museum for contemporary arts – received foundation status as well: which recently (2015) enabled it to open up to ENEL as a significant private partner (see chapter 8.1.1).

The fostering of public-private partnerships, by singling out new forms of involvement of the private sector in the valorisation and operation of cultural sites is actually among the priorities pursued by Minister Franceschini. The issue of encouraging *donations*, both by private individuals and corporations, has been addressed – as well - by *Law 106/2014 Art bonus*, by experimentally raising (for 2015 and 2016) from 19% to 65% the amount of tax relief available for donations to public cultural institutions, ranging from museums and heritage sites to libraries, archives and theatres (see also chapter 5.1.5). Also, thanks to its successful implementation during 2015 – when 65 million EUR was provided by 2000 donors - this "bonus" measure has been confirmed and made permanent by the *Stability Law for 2016*.

Italy's action in the heritage field is presently more and more focused on its modernisation through the adoption of new technologies for the conservation and promotion of its historical and artistic assets. Thus acting on satellite archaeological prospects, digital cataloguing systems, information services for visitors, digital accessibility (also in

agreement with *Google*), etc. - often in partnership with other countries in the framework of EU projects (see also chapter 3.4.3 and chapter 4.2.11) has become a priority.

Alongside "virtual" access, wider issues of cultural attendance and participation have also been addressed by MiBACT (see chapter 2.3 and chapter 8.2.2). While Art. 6 of the Heritage and Landscape Codex generally defines the key goals of "valorisation" as "promoting the knowledge of cultural heritage and guaranteeing the best possible conditions for its public utilisation and enjoyment, including on the part of people with disabilities", the challenge remains how to nurture a deeper heritage awareness through programmes and activities aiming not only to increase attendance figures, but also (and most significantly) to initiate a new, closer relationship with diverse audiences, by listening and giving voice to the needs and expectations of individuals and communities. In order to respond to this challenge, a preliminary survey of existing data and information was carried out (see, inter alia, Fondazione Fitzcarraldo 2011 and Parca 2012) to identify key weaknesses and develop a set of *strategies* and *guidelines* to redress them. *Strategies* resulting from these studies are aimed at improving the accessibility, comfort, and cultural supply in heritage institutions through better orientation and information systems (from panels and captions to audio-guides) and through *ad hoc* services for special audiences; at promoting heritage through communication campaigns and heritage education programmes. *Guidelines* for accessible communication and information systems for museums and heritage sites have also been recently developed and tested (see chapter 8.2.2).

Needless to say that promoting *valorisation*, along with the needed, related *communication*, of the exceptionally relevant heritage asset in Italy – also as a means of fostering economic and social development and of overcoming the present financial downturn – is also at the core of the present government action's in the cultural field.

#### 4.2.3 Cultural / creative industries: policies and programmes

Although there is no official definition of *cultural industries* in Italy, what is generally understood under this term are those cultural goods and services which can be "technically reproduced" (Walter Benjamin), or "industrially produced and commercially sold" (Edgar Morin): *books, the press, radio- television, cinema, recorded music, and the new media*.

On the other hand, it is worth noting that the enlarged term *creative industries* - extended to other highly creative contiguous industrial sectors, like *fashion, gastronomy, advertising...* - has not been in common use in Italy, as it has been in the Anglo Saxon world, until recently. Only in 2007, an ad hoc Study Commission was entrusted by the Minister for Heritage, Rutelli, to elaborate a report on the issue of "creativity and cultural production in Italy". The report *Libro bianco sulla creatività. Per un modello italiano di sviluppo*, edited by the cultural economist Walter Santagata – an extensive survey on the issue of "creative industries" in Italy, completed with proposals for action (see chapter 9.1) – was published in 2009. Furthermore, since 2011 the *Fondazione Symbola / Unioncamere* has already published four Reports entitled *Io sono cultura (I am culture)* on the role and scope of the creative industries in Italy (for the 2014 Report, see [http://www.symbola.net/assets/files/Io%20sono%20Cultura%202014%20Completa\\_1404117089.pdf](http://www.symbola.net/assets/files/Io%20sono%20Cultura%202014%20Completa_1404117089.pdf)).

It was as an aftermath of the elaboration and the launching of the European 2014-2020 Programme "Creative Europe" (see chapter 3.4.3) that the term *creative industries* became very popular in Italy as well. Even more so when, in order to encourage Italian cultural organisations and enterprises to be more efficient in exploiting the opportunities offered by the European programmes - both direct (*Creative Europe, Horizon...*) and indirect (*Regional Fund, Social Fund...*) - supporting the cultural field, *Law 112/2013 Valore*

*Cultura* provided for a special "Tavolo tecnico (Technical committee) Europa Creativa" to be created by MiBACT. Enacted in May 2014, the committee is composed of 10 members appointed by the minister, representing the public sector - ministries and regional authorities – as well as the private sector. Its main task is to connect institutions and organisations from different backgrounds to further growth by boosting creativity and innovation, also by means of the European cultural programmes.

On the other hand, going back to the Italian *cultural industries* as understood under the above mentioned more classical and traditional meaning - the 1990s had already been a problematic and challenging period. Compared with the then positive economic and financial trends in the heritage field and in artistic and cultural activities, in fact, the development trend in the cultural industries lagged behind (*Rapporto sull' economia della cultura in Italia 1990-2000*). The situation further declined in the 2000s, when the faster pace of digitalisation, combined with a drop in income both from sales and from advertising for all the classical media, *television, radio and the press* (-16% between 2010 and 2014: from 9.8 to 7.4 billion EUR – AGCOM 2015 data, <http://www.agcom.it/relazione-annuale-al-parlamento-2015>) and from state subsidies, brought about a downsizing of the whole Italian classical cultural industries and related employment.

The decline in the available financial resources especially affected the press (-30%), an industry heavily dependent on state subsidies in Italy, according to legislation adopted in 1981 (see chapter 5.3.7). As Italians, since then, have been reading and buying less and less newspapers (112 paying copies for every 1 000 inhabitants in 2007...but only 60 copies in 2013: that is, well below the European average!), a heavy loss in income from sales could not be compensated by the declining advertising income, notably in a country where most of the financial revenue from advertising is drawn by television networks. This ongoing situation of *market failure*, initially called for a substantial increase in state support for the press: from 439 million EUR in 2000 to a peak of 506 million in 2007 (+15%). More recently, though, state subsidies to publishing houses – heavily affected by the current financial constraints – progressively fell to 377 million EUR in 2009, to 151 million for 2013... to finally reach only 40 million in 2015: 1/12 of the subsidies granted in 2007 (*Department's for Information and Publishing* data). Coupled with the heavy losses in advertising, future prospects are so grim for a publishing industry already under strain, that several newspapers and periodicals may not be able to survive (see chapter 5.3.7).

In contrast, the Italian *film industry* – which had also suffered a negative downturn around the mid-1990s, when the yearly production of films fell from more than 200 in the 1970s to the unprecedented low level of only 77 films in 1995 – has fared much better in the first decade of the 2000s. Such progress was initially due to the belated implementation of *Law 122/1996*, which provided for reallocation of part of the financial resources collected by major television companies - no less than 20% of license fee revenues for RAI, and 10% of advertising revenues for national commercial networks (*Mediaset*) – to the production and acquisition of Italian and European films and audiovisual programmes. Later on, Italian film production has further benefited from innovative fiscal measures such as *tax credits* and *tax shelters* set up following the 2009 legislation (see chapter 5.3.6). Notwithstanding decreasing direct state contributions, these measures, fostering indirect support to the cinema industry, gave a strong boost to new production of films and TV programmes, thus providing a stimulus for a new generation of film makers as well as actors. Notwithstanding the economic crisis hitting the country, until 2010 all the indicators were still surprisingly positive, and only since 2011 data started to undergo significant ups and downs, consequent to the drop in citizens' willingness to pay for going out, combined with the significant cuts in public subsidies.



In 2014 trends in the cinema industry have actually been quite contradictory compared with the previous year, as a quite significant decrease in attendance (-7%), as well as in the market share of Italian films - from 30% to 27% - has been counterbalanced by an increase in the number of Italian films produced: 201 films, +20% (MiBACTS/ ANIC-AGIS data). Not to mention the success and the prizes gained at the Cannes film festival by films by Moretti, Garrone, Sorrentino...It should be added that government support to the film industry amounted in 2014 to only 203 million EUR, direct state support having been overcome by tax credit finance (44% against 56%).

As far as the latter is concerned, the threat that – according to *Law 244/2007* (see chapter 5.3.6) – the tax incentives for the production of films, expiring after 2013, may not be renewed, has been causing much concern in the cinema industry in recent years. *Law 122/2013 Valore cultura* - which not only confirmed the existing tax credit measure, but turned it from temporary to permanent – was therefore greeted with relief. A further increase of 5 million EUR has been provided for by *Law 106/2014, Art bonus*, by upgrading the amount of tax credits available for foreign films shot in Italy. The financial stability law for 2016 establishes the related budgetary allocation at 115 million EUR for 2015 and 140 million for 2016.

#### 4.2.4 Cultural diversity and inclusion policies

Cultural minorities have become a very hot issue in Italy in relatively recent times. It is necessary, however, to distinguish between *autochthonous* minorities, established in Italy centuries ago, and *eterochthonous* minorities: i.e., the constantly growing number of migrants from Eastern Europe, Africa, Asia and Latin America.

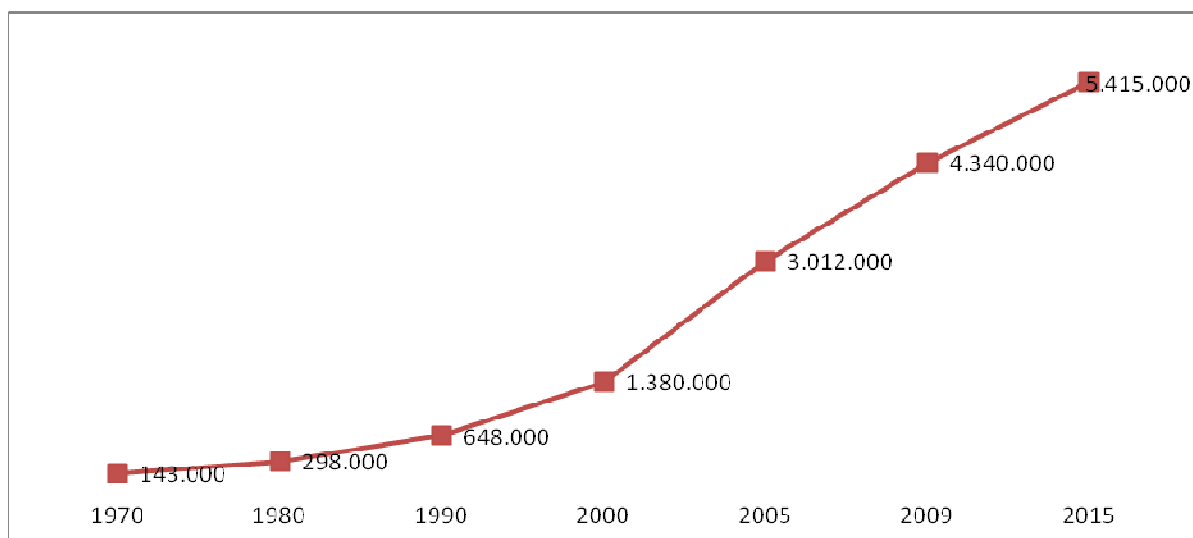
On the one hand, the rights of the *autochthonous, officially recognised cultural minorities* (Germans and Ladins in the province of Bolzano, Slovenians and Croatians in Friuli Venezia Giulia, Greeks and Albanians in Southern Italy and Sicily, Catalans in Sardinia) have been well safeguarded through national and regional legislation since the post-war period (most notably by *Law 482/1999*), and guaranteed by the 1947 Constitution, *Article 6* (see chapter 4.2.5). They all enjoy citizen status and the related civic and cultural rights, with a particular focus on language matters. The only exception to this rule is represented by the Roma community, still significantly segregated (around 40 000 live in "camps"), although 90 000 of the 180 000 Roma and Sinti reckoned to be living in Italy enjoy citizen status, and only 3% of them are "nomads" (*First National Report on the condition of Roma and Sinti people in Italy 2014*, by "Associazione 21 luglio").

As for the cultural integration of *migrant communities*, Italy started to deal with the issue of developing a sound policy framework for immigration and integration only recently by comparison with other EU countries. In fact, immigration from the less developed areas of the world is a relatively new phenomenon in our country. It gradually started in the 1970s to gain momentum in the following decades, with the number of regular foreign residents virtually doubling every 10 years and knowing a further increase after 2000, but slowing down for the first time around 2009-2010 and in the subsequent years due to the economic crisis: according to Fondazione ISMU, the flow of "economic migrants" decreased by 84% since 2010. On the other hand, the increasing length of stay (in spite of the unfavourable economic conditions) and the number of migrants being awarded citizenship status (just by way of example, 231 000 people with a migrant background became Italian citizens, against 213 000 arrived by sea, over the same period 2013-2014) point to a gradual shift "from workers to population" (Fondazione ISMU, 2015). Needless to say, this poses new challenges to cultural policy makers.

According to the latest data, foreign residents in Italy with a regular permit amounted to 5 415 000 (including migrants not yet enrolled in the civil registry) at the beginning of

2015, accounting for around 9.5% of the Usually Resident Italian population; if we then consider the estimated number of illegal immigrants, the actual amount of the migrant population in Italy could be as high as 5 819 000 (Fondazione ISMU, 2015).

**Figure 1: Foreign residents with a regular residence permit, years 1970, 1980, 1990, 2000, 2005, 2009 and 2015\***



Sources: Fondazione ISMU elaboration on data by ISTAT 2015.

\* 1 January 2015.

This sharp increase over the years is mostly due to our country's rapidly ageing population and the consequent demand for immigrant labour force, as well as to Italy's geographical position at the crossroads between the African and the Asian continent, and at the doorstep of Eastern Europe. In fact, immigration from the latter has grown exponentially, so much so that, at the beginning of 2015, Romanians and Albanians alone accounted for 30% of the migrant population as a whole. However, it is worth noting that while, for a few years, the spotlight was on the staggering increase of migrants from Eastern Europe, more recently it moved on immigration flows from Asia (see also Table 1): Eurostat data, in fact, show that Italy was the first European country of immigration for Asian people at the end of 2013 (1 070 784 residence permits against 936 361 in Great Britain).

Table 1 ranks in absolute and percentage terms the eighth most represented nationalities of immigrants with a regular residence permit at the beginning of 2015.

**Table 1: Foreign residents with a regular residence permit: most represented nationalities, 2015**

Country of origin	Absolute numbers	% var. 2015/2014
Romania	1 131 839	+ 4.6
Albania	490 483	- 1.1
Morocco	449 058	- 1.3
China	265 820	+ 3.5
Ukraine	226 060	+ 3.2
Philippines	168 238	+ 3.4
India	147 815	+ 3.7
Moldova	147 388	- 1.4
Bangladesh	115 301	+ 3.7
Peru	109 668	- 0.2
<b>Total 10 countries</b>	...	

Sources: ISTAT 2014 and 2015.

\* 1<sup>st</sup> January 2015.

The most recent evolution in the socio-demographic makeup of Italy's population is particularly evident in schools: according to Fondazione ISMU (2015), foreign students now account for around 9% of the overall school population.

**Table 2: Foreign students in Italian schools: 2000-2014**

School year	Numbers	% of the overall school population
2000-2001	147 406	1.8
2001-2002	181 767	2.3
2002-2003	232 766	3.0
2003-2004	282 683	3.5
2004-2005	361 576	4.2
2005-2006	424 683	4.8
2006-2007	501 494	5.6
2007-2008	574 133	6.4
2008-2009	629 360	7.0
2009-2010	673 592	7.5
2010-2011	711 046	7.9
2011-2012	755 939	8.4
2012-2013	786 630	8.8
2013-2014	802 844	9.0

Sources: Fondazione ISMU elaboration on data by the Ministry of Education, 2015.

In 2014, foreign workers employed in Italy were 2 294 000 (1 238 000 men and 1 056 000 women), accounting for more than one-tenth of the total number of employed persons (10.3%) and 8.8% of GDP (Caritas Migrantes 2015, <http://www.dossierimmigrazione.it/docnews/file/Scheda%20Dossier%202015%20in%20inglese.pdf>), which means that the immigrant workforce continues to play a useful role in support of the Italian economic and productive system. According to a report issued in March 2016 by the Ministry for Economic Affairs and Finance, the 525 000 businesses run by immigrants in 2014 accounted for 8.7% of the total number of registered businesses in Italy, and for 10.1% of total businesses in the Centre-North of our country. The same report argues that over 600 000 Italians receive their retirement benefits every year thanks to the insurance contributions paid by migrant workers.

The impact of this constantly growing migratory wave on the Italian society cannot be fully understood without taking into account the huge diaspora experienced by our own country between the late 19th century and the 1960s. The abrupt shift from being a country of emigration (although data by Caritas Migrantes point to a significant increase in Italians leaving their country to work abroad: over 94 000 in 2013 – of whom 17.5% surprisingly coming from Lombardy, one of the most developed regions – against 78 900 in 2012, 50 000 in 2011 and 40 000 in 2010) to becoming a country of immigration took Italy by surprise: unlike post-colonial countries such as Great Britain, France and the Netherlands, our nation had first to deal with emergency issues such as welcoming and assisting the growing wave of newcomers, and establishing a legal framework to regulate this new phenomenon. In fact, legislation dealing with immigration adopted since the 1990s may be described as a work in progress, constantly lurching from integration to expulsion, and mainly subject to the shifting political viewpoints of the state and local governments.

*Law 39/1990* was the first piece of legislation to deal with the issue of integrating the newcomers. Subsequently, *Leg. Decree 286/1998*, adopted by the centre-left government, put immigration on a more legal footing, by also providing entitlements to basic social services (in particular the right to education, social security, and national healthcare

services). *Law 189/2002* – adopted by Berlusconi's government during a time when the influx of illegal migrants grew exponentially – on the other hand, tightened border controls and introduced a highly restrictive immigration regime, as well as easier expulsion procedures. With the centre-left coalition shortly back in power (2006-2008), a shift in policy occurred once again, the integration of "new minorities" ranking high among political priorities. However, a draft law endorsed to facilitate access to citizenship was dropped when Berlusconi's right-wing coalition once again won the election in 2008, partly by promising to crack down on crime and immigration. Tough new measures to fight illegal immigration and crime were introduced through *Law 94/2009*, which made illegal immigration a crime, provided for higher taxes (e.g. to obtain the residence permit), and made access to basic social services for legal migrants more difficult.

The government of non-politicians led by Mario Monti (2011-2013) showed a different attitude towards immigration and integration issues, so much so that a new Ministry for International Cooperation and Integration was created (although the Ministry of the Interior still remains the key actor in this domain, see chapter 4.2.7). In March 2012, an "integration agreement" originally provided for by *Leg. Decree 286/1998* was introduced to promote a mutual engagement between the state and newly-arrived adult immigrants (from the age of 16 onwards), through language literacy, the knowledge of key civic principles and respect of the "Charter of Values, Rights and Integration" (2007).

The appointment of Congo-born Italian citizen Cecile Kyenge as Minister for Integration in the coalition government led by Enrico Letta (2013-2014) prompted a much-needed discussion on race. In fact, as an investigative report by the daily newspaper *La Repubblica* highlights ("Che razza di Stato", May 2014), immigrants are affected by several forms of "institutional discrimination", from the time required to obtain citizenship (4 years on average), to the new legislation on public employment, still excluding regular migrants with short residence permits; from the offence of illegal immigration, to the loss of the right to the settlement of tax and national insurance payments made by an immigrant going back to his / her country of origin, in the absence of reciprocity agreements with the Italian state. As far as the cultural sector is concerned, finally, the children of immigrants regularly going to school but without Italian citizenship are denied free access (as envisaged for any other student) to several museums and cultural institutions.

Under the new coalition government led by Matteo Renzi, immigration and Mediterranean policy have been included among Italy's priorities. Meanwhile, the immigrant traffic across the Mediterranean has soared. In 2014 Italy was the main landing place for immigrants coming to Europe by sea, with 170 000 people arriving from North Africa. In 2015, migratory flows changed once again (with 83% of arrivals concentrating in Greece), due to the humanitarian crisis in Syria and the increasing risks connected with the Lybia-Italy route. In this context, Italy is increasingly becoming a country "of transit" towards Northern Europe: in 2014, only 60 000 of the 170 000 arrived by sea were accommodated (Fondazione ISMU, 2015). This has done little, however, "to deter the anti-immigrant rhetoric of the country's rising far right. The Northern League made gains in local elections after campaigning against the migrant *invasion*" (The Guardian, June 2015).

In spite of the growing xenophobic tone in political debate, a new law on citizenship was approved by the Chamber of Deputies in February 2016, and is now awaiting ratification by the Senate. It would introduce a "tempered *ius soli*", i.e. the right for children born in Italy to immediately become citizens (to date, only eighteen-year olds can apply for citizenship) on condition that at least one of their parents has a residence permit.

In this general framework of alternate moods towards immigration, it is not surprising that migrant communities' fundamental right to culture and freedom of expression, enshrined in the Constitution, has not yet been recognised and explicitly promoted – let alone regulated

through specific legislation – by the state administration. On the other hand, this gap has been partly filled by recent measures taken at the regional and local level. In the past decade or so, a number of regional laws have been passed in implementation of *Leg. Decree 286/1998* (see above) with the specific aim of promoting the social integration of migrant residents. Many of them, (Liguria's *Regional Law 7/2007*, Lazio's *Regional Law 10/2008*, Marche's *Regional Law 13/2009*, Tuscany's *Regional Law 29/2009*, Calabria's *Regional Law 18/2009* and Puglia's *Regional Law 32/2009*), explicitly mention "intercultural education and communication" and the "safeguard of cultural identities" as a means for integration; some (most notably Tuscany's) also refer to "the use of the media".

At the local level, many cities in the North and Centre of Italy have appointed representative bodies to promote the civic integration of their growing immigrant communities. More recently, their example was followed by the City of Palermo, which established its *Consulta delle Culture (Council of Cultures)* in 2013; along with the areas of concern typical of these representative bodies (education, health, social services, employment etc.), the Council also deals with "assisting migrant associations in the design and implementation of cultural, social, economic projects" and with "promoting / supporting initiatives aimed at fostering respect and knowledge of the cultural, linguistic and historical background of immigrants, while helping the latter to familiarise, in turn, with the culture, language and history of the local population". The local administration also drafted the "Charter of Palermo – From migration as suffering to mobility as an inalienable human right" (March 2015, [https://www.iom.int/sites/default/files/our\\_work/ICP/IDM/2015\\_CMC/Session-IIIb/Orlando/PDF-CARTA-DI-PALERMO-Statement.pdf](https://www.iom.int/sites/default/files/our_work/ICP/IDM/2015_CMC/Session-IIIb/Orlando/PDF-CARTA-DI-PALERMO-Statement.pdf)), affirming, among other things, the "right to intercultural exchange and cross-fertilisation". Finally, following the *International Conference "Culture, cultural diversity and sustainable development: opportunities and challenges for the Mediterranean"* (Palermo, November 2015) – promoted by MiBACT, MAE, the City of Palermo and the Associazione per l'Economia della Cultura – a final declaration was issued, where the institutions involved commit themselves, among other things, to "raising the awareness of the importance of the tangible and intangible cultural heritage, and of its safeguarding and enhancement, as well as of the promotion of artistic creation and of the cultural and creative industries, to foster mutual understanding, inter-Mediterranean cooperation and the integration of migrant communities".

In general, however – as it often happens not only in Italy, but elsewhere in Europe – cultural matters concerning immigrant communities still tend to be automatically assigned to social policy and do not seem to concern cultural administrators / institutions and the arts sector as a whole, with some noteworthy exceptions at local level and an increased interest shown by MiBACT in the past 4-5 years (see chapter 4.2.7).

#### 4.2.5 Language issues and policies

Legislation relating to minority languages issues is described in chapter 5.1.9.

One of the most important public cultural institutions supporting minority languages is the Slovenian Theatre in Trieste (*Slovensko Stalno Gledališe*), created by the autonomous region of Friuli Venezia Giulia, and presently one of the 15 "teatri stabili", the category of drama theatres most subsidised by the Italian state.

In sharp contrast with the safeguard enjoyed by historic linguistic minorities, it must be noted that none of the main languages spoken by over 5 million foreigners presently living in Italy (see chapter 4.2.4) have so far been officially recognised or taught in schools, consequently raising the serious problem of maintaining the cultural identity of migrant communities for the sake of future generations. In Rome, the Chinese community has long

been asking in vain for the establishment of a Chinese school. In the past few years, there was repeated turmoil in Milan about whether to officially recognise an Islamic school using the Arab language; recognition was denied for ideological rather than linguistic reasons and the school temporarily closed down, but finally re-opened.

However, sporadic initiatives for the teaching of migrant communities' native languages have recently been taken by some regional, provincial and local administrations.

As far as the media are concerned, the new minority languages have no access to national TV and radio networks, although there are private local radio stations broadcasting in the respective languages. On the other hand, minority languages are broadly catered for by the press. In 2007 the NGO Cospe surveyed as many as 146 immigrant newspapers / programmes "in foreign languages", mostly created in the last 5 years and run by NGOs and volunteers: 63 newspapers / magazines (for the most part monthly), 59 radio programmes, 24 TV programmes (for the most part weekly). According to Cospe, these media employ around 800 people overall (550 of whom have an immigrant background). A growing need is felt to reform the professional law, according to which a newspaper in foreign language must be run by an Italian journalist. A first, significant step was taken with the *Rome Charter* (approved by the Journalist Association and the National Press Federation in June 2008), a *Deontology Code* concerning asylum seekers, refugees and migrants.

#### **4.2.6 Media pluralism and content diversity**

Notwithstanding the adoption, since the 1980s, of an *Antitrust Law* concerning the press (*Law 416/1981*), followed by two other *Laws* - *223/1990 and 249/1997* - concerning both radio television and the press, subsequently modified by *Law 112/2004* (for a more detailed description of antitrust legislation see chapter 5.3.7), the high degree of mass media concentration in Italy is probably unparalleled in Europe.

As Italy was the first country in our continent to have broken the monopoly of the national broadcasting corporation in 1976, during the following years the Italian television system gradually took the shape of a substantial duopoly, dominated by three public networks (RAI) – which draw their resources both from license fees and advertising – and three private ones (Mediaset), financed through advertising. These six – out of seven – national networks, which coexist with hundreds of local TV stations, jointly accounted for more than 90% of the audience share for a long time. The adoption of *Law 112/2004 on Television* (the so-called "*Gasparri Law*": see chapter 5.3.7), practically endorsing the existing duopoly – with the Prime Minister, Silvio Berlusconi, being in control of both public and private national networks (as the private owner of Mediaset) – and of *Law 215/2004* on the regulation of conflicts of interest – which forbids the Prime Minister and other officials' direct involvement in the management of corporations, albeit allowing them not to give up ownership – has caused much controversy.

Duopoly in the broadcasting system has subsequently been matched by a near monopoly in Pay TV since 2003, when the two companies – *Stream* and *Telepiù* – were bought by Rupert Murdoch's rapidly developing satellite Pay TV *Sky Italia* (reaching 4.6 million subscribers in 2013). 2008 was actually the first year in which Sky earnings, benefiting from the significant increase in Pay TV income, came second after RAI, surpassing Mediaset. Since 2012, though, Pay TV being less affected by the economic downturn than advertising, Sky reached primacy in earnings, and maintained its lead in 2014 (2.6 million EUR), followed by Mediaset surpassing RAI, which ranked only in third place.

It should also be noted that Sky's primacy was reached notwithstanding growing competitive pressure exercised in the past years by Mediaset, by obtaining from a friendly

government the adoption of measures penalising Pay TV with an increase in VAT (from 12% to 20%) in 2008, and a decrease in the maximum ceiling for advertising in 2009.

On the positive side of the fierce competition among national networks for access to financial resources, it can be said that content diversity has improved greatly thanks to the satellite channels, and even more so since 2012, thanks to the transformation of our TV system into a *Digital Terrestrial TV system* bringing about myriads of new channels (see chapter 4.2.11).

Concentration is noteworthy – and presently on the rise - also in the publishing industry. The publishing of newspapers and periodicals has long been mainly in the hands of an industrial oligopoly, where the largest publishing company of books and periodicals in the country, *Mondadori* – as well as *Einaudi*, *Electa*, etc. – belongs, like *Mediaset*, to *Fininvest*: thus realising an extraordinary, transversal media concentration. But things are presently even getting worse, as at the end of 2015 the second largest publishing house in the country, *Rizzoli* - badly affected by the economic crisis – has been sold to *Mondadori*, thus giving way to the giant publishing house *Mondazzoli*! No wonder if a group of famous writers and intellectuals previously affiliated with *Bompiani–Rizzoli* – led by Umberto Eco shortly before his death – reacted to such a situation by leaving their old home in order to bravely create a new, small but independent publishing house: *La nave di Teseo*...

Nevertheless, nowadays the threat to pluralism and diversity of expressions in the publishing industry, in Italy like in other countries, does not come only from concentration, but from "market failure" as well: that is by the exhaustion of its funding sources, including the sharp fall in income from sales and from advertising brought about by the financial crisis (see chapter 4.2.3 and chapter 5.3.7), coupled by the growing competition of the Internet.

#### **4.2.7 Intercultural dialogue: actors, strategies, programmes**

As Italy still tends to deal with the most recent migratory waves in terms of a "socio-economic emergency", it is hardly surprising that no clear vision of the policy challenges posed by the "new" forms of cultural diversity has been developed, nor any comprehensive cultural policy document drafted, most notably at a national level.

##### **Public actors**

###### *The State*

Due to its relatively short history as a country of immigration and to the constantly shifting moods of political coalitions, Italy's "model of integration" is more difficult to pinpoint than in other European countries. The prevailing trend at the state level has, so far, been to devise policies promoting a balance between the safeguarding of identity and integration: the creation of a Council for Italian Islam in 2005 is a case in point, aiming at a "harmonious incorporation" of the Muslim component within Italian society.

In Italy, immigration and integration policies have been primarily entrusted to the *Ministry of the Interior*, which is also the main body responsible for the government's legislative initiatives (see chapter 4.2.4) as well as the safeguarding of civil rights with regard to immigration, asylum, citizenship, religious faiths and "historical" linguistic minorities (Department for Civil Liberties and Immigration). Since 2008, the Ministry has been promoting integration processes through the European Fund for the Integration of third-country nationals (now AMIF - Asylum, Migration and Integration Fund), including "cultural mediation" among its strands of activity.

Other important actors are:

- the *Ministry of Labour and Social Policies*, which through its DG Immigration and Integration Policies, is responsible, alongside the planning of migrant workers' flows, for the coordination of policies aimed at promoting the integration of migrant communities (e.g. cultural mediation activities, language courses, courses on Italian culture and civics). In 2014, the *Ministry* launched a new section devoted to "Culture" in its portal "Migrants' Integration. Living and working in Italy" (<http://www.integrazionemigranti.gov.it/area-cultura/Pagine/default.aspx>), in collaboration with the Ministry of Heritage, Cultural Activities and Tourism / MIBACT;
- the *Ministry of Education, University and Research* (see chapter 8.3.3); and
- the *Department for Equal Opportunities* (Prime Minister's Office), in particular through UNAR (National Office Against Racial Discriminations, established in 2003).

A relevant role in enhancing intercultural dialogue through technical and financial assistance and capacity building in heritage matters is also played by the *Ministry of Foreign Affairs* (see chapter 3.4.5) in cooperation with MIBACT. Both ministries have actively contributed to the ratification of both the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* and the *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage* in 2007.

As far as the cultural participation of new citizens is concerned, however, to date no coherent set of policies have yet been put into place by MIBACT, although in the past few years some of its DGs started to engage in the promotion of cultural inclusion:

- since 2010, the DG for Contemporary Art, Architecture and Urban Suburbs (formerly DG for Landscape, Fine Arts, Contemporary Architecture and Art) has been supporting the Award "Art, Heritage and Human Rights", jointly promoted by the association Connecting Cultures and Fondazione ISMU (see below). This initiative is meant to foster collaboration between young artists and cultural institutions (most notably museums, libraries and archives) in the development of art projects dealing with the complex issues of integration, exchange and osmosis between cultures.
- in 2012, a call was launched by the former DG for the Valorisation of Cultural Heritage (now partly absorbed by the DG for Education and Research) for proposals "Promoting innovative forms of cultural participation" (see chapter 4.2.2 and chapter 8.2.2), which provided an unprecedented opportunity for national museums, archaeological areas and historical sites to promote wider access and the cultural inclusion of "new citizens".

A more structured effort to address cultural diversity and integration issues was made very recently, in December 2015, when the "#MigraArti" ("#MigrArts") project was launched by MIBACT in partnership with UNAR. The project comprises two calls for proposals respectively supervised by the DG for Cinema and the DG for Performing Arts (with an overall budget of 800 000 EUR – 400 000 for each DG), whose main goal is "to promote the different cultures of origin of Italy's new citizens, with a view to fostering mutual knowledge, intercultural dialogue and exchange, and social inclusion" ([http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1450202710153\\_bando\\_migrarti\\_cinema.pdf](http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1450202710153_bando_migrarti_cinema.pdf)). A key prerequisite of applications is "to actively involve migrant communities, with a particular focus on second-generation youths and underage students"; partnerships are also strongly recommended with organisations promoting intercultural mediation activities and migrants associations. The "#MigraArti" project also aims to carry out a survey of migrant cultural organisations in our country, which will be able to register on MIBACT's website through an ad-hoc form.



### *Regional, Provincial and Local Authorities*

The most interesting cultural programmes and pilot projects in Italy to foster intercultural dialogue has so far been undertaken at the local level, through the initiative of particular configurations of local authorities, non-governmental institutions and civil society, although in the past few years the most structured experiences (from the creation of ad-hoc Departments to the launch of long-term programmes) seem to have been disconnected due to severe cuts in cultural budgets and changes in the political make-up of local councils.

There are of course exceptions to this trend, such as the *Intercultural Service* of the *Libraries of Rome*, which has been engaged in promoting social inclusion of new citizens and in supporting active citizenship and cross-cultural dialogue since 1994. The Service, which also runs the website "Roma Multiethnica" (<http://www.romamultiethnica.it>), has established long-lasting and fruitful partnerships with many migrants associations, schools, centres for adult learning and education and other social/educational organisations; it is now in the process of creating a network with other cultural institutions of the city, such as MAXXI – Museum of XXI century Arts (see chapter 5.3.1).

Over the years, several Regions and Provinces across Northern and Central Italy created *Observatories on Immigration* with the twofold purpose of monitoring the migratory flows and assisting regional and local administrations in devising sensible immigration policies. These bodies, however, tend to address the typical issues of employment, housing, healthcare and formal education, and do not consider culture as an area of concern.

*Fondazione ISMU*, Regione Lombardia's partner in the *Osservatorio Regionale per l'Integrazione e la Multiethnicità*, is one interesting exception to the rule: since 2005, it has been placing a new emphasis on the potential contribution of heritage institutions in promoting intercultural exchange and understanding by: developing a new area of research and training; creating and editing the on-line resource "Patrimonio e Intercultura" (<http://www.patrimoniointercultura.ismu.org>, English version available); developing and running joint intercultural projects with museum institutions; promoting and coordinating the open call for young artists and cultural institutions "Art, Heritage and Human Rights" (see above).

### **Private actors**

*Fondazione ISMU's* case history also introduces us to the role of private actors in addressing the issue of intercultural dialogue, which has grown significantly in the past decade in Italy.

*Catholic charities* such as *Caritas Italiana* make a significant contribution, both in providing assistance and services to the "new citizens" and in disseminating knowledge on migration patterns and key issues affecting the country. With its yearly *Dossier statistico sull'immigrazione*, Caritas' Centre of Studies and Documentation is one of the most reliable and comprehensive sources of information on immigration in Italy.

Several *documentation centres*, mostly created by NGOs and Catholic or lay associations (e.g. the documentation centre of the Rome-based *Archivio dell'Immigrazione*, <http://www.archivioimmigrazione.org/>), also make an important contribution to intercultural awareness-building.

An increasingly important role in promoting immigrant communities' cultures in the host country, as well as the accessibility of Italian culture for foreign residents, is played by *associations*, both foreign and Italian (e.g. cultural association "Chance Eventi", organising on a yearly basis the "Suq festival of Cultures" in Genoa since 1999, <http://www.suqgenova.it/>). It is not easy to provide a reliable estimate on the number of such associations, especially those initiated by immigrants: some are nation-based; some

were established to co-ordinate initiatives aimed at communities belonging to the same continent, or at promoting inter-community relationships. Across Italy there is a growing demand for formal recognition (and increased legitimacy) of these representative bodies of migrant communities, for example through the creation of a register of associations.

### Strategies and programmes

While witnessing the growing interest of both public and private actors in the issue of intercultural dialogue, cultural policies still play a very marginal role in integration processes.

The field in which cultural institutions in Italy have been more active in supporting cultural diversity is the *promotion of a better understanding and greater recognition of other cultures*, most notably through the organisation of festivals (e.g. "Suq" Festival in Genoa, see above; African, Asian and Latin American Film Festival in Milan, <http://www.festivalcinemaafriano.org/new/>) or the mounting of blockbuster exhibitions. Many of these initiatives, however, are characterised by a will not so much to encourage immigrant communities' cultural participation, as to promote a "knowledge-oriented" multiculturalism directed principally at the Italian public. In this respect, public libraries distinguished themselves for not only promoting the knowledge of different cultures through literature, but also helping "new citizens" keep their original language alive through reading and conversation (as an opportunity for both cultural and emotional exchange), and creating opportunities for intercultural encounter (e.g. Intercultural Service of the Libraries of Rome, "Berio" Library in Genoa).

As for the emergence of *innovative intercultural forms*, "social theatre" is by far the most interesting and experimental field on the Italian cultural scene, with well-established companies such as Teatro dell'Argine in Bologna (see <http://teatrodellargine.org/site/lang/it-IT/page/27/category/1#.VurCV4-cHIU> for "Intercultural Projects"), Teatro dell'Angolo in Turin, Teatro delle Albe in Ravenna and Teatro di Nascosto in Volterra (see chapter 4.2.8). Also "mainstream" theatres like the lyric foundations are starting, albeit timidly, to deal with the issue of *migrants' cultural participation*; one interesting case in point is the open call recently issued by Teatro Massimo (the Opera House in Palermo) to select – in agreement with the *Consulta delle culture* – second-generation children with a migrant background for its "Rainbow Choir" (2016/2017 theatre season).

In cities like Milan, Rome and Genoa, there is a growing number of theatre / hip-hop / spoken word projects developed by second-generation migrant youths, denouncing their own condition of "outsiders" in Italian society. Another interesting phenomenon is the creation of "multiethnic orchestras" in several Italian cities (Milan, Turin, Genoa, Padua, Trento, Naples), following the great national and international success of the Orchestra di Piazza Vittorio (Rome).

"Migrant literature" in Italian language is being promoted through specialist book publishers (e.g. Sinnos Editrice in Rome or Edizioni dell'Arco in Milan) and documentation centres (e.g. Fondazione ISMU), on-line journals (e.g. El Ghibli, <http://www.el-ghibli.org>), websites (e.g. LettERRANZA, <http://www.letterranza.org>), anthologies and awards (e.g. "Concorso Lingua Madre" for women in Turin, <http://concorsolinguamadre.it>; "Concorso Immicreando" in Milan, <http://www.ismu.org/2016/02/concorso-di-scrittura-immicreando/>).

A growing number of examples of groundbreaking intercultural work may also be highlighted in the museum field, in spite of the highly conservative nature of this sector (for a good overview of case studies, see "Patrimonio e Intercultura" website).

Finally, interesting examples of *trans-border* intercultural dialogue are Fondazione Pistoletto's "Love Difference - Artistic Movement for an Inter Mediterranean Politic", aiming to bring together people and institutions of the Mediterranean regions interested in opening new areas of thinking on multiculturalism (<http://www.lovedifference.org>), or Teatro dell'Argine's "Lampedusa mirrors", a project in partnership with the non-profit organisation "Ecllosion d'Artistes", the Institut Supérieur D'Art Dramatique and the Association "L'Art Vivant" in Tunis (<http://teatrodellargine.org/site/lang/it-IT/page/45/project/30#.VtWzio-cHIU>).

#### 4.2.8 Social cohesion and cultural policies

The Italian response to the recent public policy awareness of the multidimensional and interdependent nature of social exclusion – which has led, in some member states of the EU, to a growing recognition of the potential impact of culture on the other dimensions of exclusion (economic, social, political) – is somewhat mixed.

Very little in the way of central government social policy focuses on culture as a specific issue which might be important to social inclusion. Likewise, until recently there has hardly been any explicit policy on the part of MiBACT to promote social cohesion; this clearly emerged in the early 2000s – a time when "social cohesion" had become a buzzword in many national contexts also as far as cultural policies were concerned – from a transnational, in-depth study carried out by the University of Northumbria on behalf of the DG for Employment and Social Affairs (Gordon et al., 2004), and still largely remained the case throughout the decade although with a few exceptions (see below the Memorandum of Understanding signed in 2006 with the Ministry of Justice). This is hardly surprising, as Italian cultural policies have long seen heritage protection as their main purpose, and have traditionally paid very scant attention to issues of access, participation and cultural diversity.

This trend is now being partly reversed by initiatives such as the Ministry's project "#MigraArti", launched in December 2015 ([http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1450202710153\\_bando\\_migrarti\\_cinema.pdf](http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1450202710153_bando_migrarti_cinema.pdf), see chapter 4.2.7), or the conference jointly promoted by MiBACT and the Fitzcarraldo Foundation in 2014 on the theme "Measuring Impacts of the Valorisation of Cultural Heritage. Tools for evidence-based policies" ([http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1412854836646\\_programma\\_logo\\_IT\\_30\\_9.pdf](http://www.beniculturali.it/mibac/multimedia/MiBAC/documents/1412854836646_programma_logo_IT_30_9.pdf)). In its first year of activity, the recently established DG for Contemporary Art, Architecture and Urban Suburbs, entrusted with cultural policies aimed at fostering the regeneration of deprived neighbourhoods ([http://www.aap.beniculturali.it/periferie\\_urbane.html](http://www.aap.beniculturali.it/periferie_urbane.html), see also chapter 5.3.5), promoted, organised or supported a number of multidisciplinary programmes and projects, including: the "LIMES Atlas of Urban Suburbs", the workshops of the "Art and Light" series (a partnership with Save the Children), the "Experimenting Art! Museums and Artists in Schools" (a partnership with the MIUR and AMACI – Association of Italian Contemporary Art Museums) and "Biennale 2016: Workshop of social architecture".

The *local level*, where tradition and practice are well-rooted, appears to be the natural arena for co-operation between the social and cultural agendas. Explicit references to the promotion of cultural access and participation as well as to the safeguard of "cultural identity" may be found in many Regional Social Plans; the President of Regione Lazio, Nicola Zingaretti, launched a "Manifesto for arts and culture as a vehicle of social cohesion" in 2013 (<http://www.nicolazingaretti.it/blog/manifesto-per-la-cultura-e-larte-come-strumento-di-coesione-sociale/>).

More in general, there is quite an impressive range of successful programmes and activities linking culture with social inclusion being developed on the ground, although they are often isolated and fragmented, as well as undermined by the discontinuity of resources made available at national and local level. A growing body of evidence is available on such projects, thanks to a number of research projects carried out throughout the 2000s by Rome-based European Centre for Cultural Organisation and Management (ECCOM, 2003 and 2006), the former *Ente Teatrale Italiano* (ETI et al., 2003), and Fondazione Cariplo (S. Bodo, Da Milano, Mascheroni, 2009; see below). More recently, research was carried out on both the Italian situation as a whole (e.g. ECCOM survey on migrants' cultural participation, 2015, [https://mcpbroker.files.wordpress.com/2015/06/mcp\\_research-italy.pdf](https://mcpbroker.files.wordpress.com/2015/06/mcp_research-italy.pdf)), and specific case studies (e.g. Fitzcarraldo Foundation's study on the socio-cultural and economic impact of Operaestate Festival Veneto, 2012, [http://www.fitzcarraldo.it/ricerca/pdf/operaestate\\_report.pdf](http://www.fitzcarraldo.it/ricerca/pdf/operaestate_report.pdf)).

Most of the activities documented in these research projects are planned and implemented through more or less structured partnerships between cultural institutions and social, welfare, health and learning agencies; it is worth noting, however, that the tradition of "social theatre" in Italy is by far more established and well-rooted than is the case with heritage institutions, which have only recently started to explore their potential contribution towards combating social exclusion. This different degree of "maturity" is also reflected in inter-institutional agreements. Some examples:

- the Memorandum of Understanding signed in 2000 by the Ministry of Justice, Regione Toscana, the provincial administration of Pisa, the City of Volterra and ETI, which led to the establishment of the *National Centre for Theatre in Prisons*;
- the Memorandum of Understanding signed by MiBACT (Department of Performing Arts) and the Ministry of Justice for the rehabilitation of inmates through performing arts programmes and activities (2006); more in particular, the agreement is aimed at providing offenders with professional skills and reemployment opportunities;
- the establishment, following Tuscany's example, of the second regional networking project on theatre in prisons in 2011: *Coordinamento Teatro Carcere Emilia Romagna*);
- the Memorandum of Understanding signed in 2013 by the *Coordinamento Nazionale dei Teatri in Carcere e l'Istituto Superiore di Studi Penitenziari/ISSP* (Ministry of Justice).

Theatre is in fact – with 112 theatre groups registered by the Ministry of Justice in 2012 – the most widespread cultural activity in Italian prisons. So much so that a specific art form, *Prison Theatre*, has gradually gained notoriety and prestige over the past twenty years, thanks to the work carried out by theatre directors such as Armando Punzo at the *Carcere di Volterra* or Fabio Cavalli at the *Carcere di Rebibbia* in Rome, which gave life to outstanding productions and initiatives, drawing the attention of important movie directors (e.g. the Taviani brothers, whose film "Caesar must die" was awarded the Golden Bear at the Berlin International Film Festival in 2012); in several cases, Italian jails have indeed become places of groundbreaking cultural production and experimentation. A themed issue of "Economia della Cultura" (the journal of the Italian Association for Cultural Economics) recently devoted to "Culture in prison in Italy and Europe", however, shows how culture is being increasingly acknowledged as a vehicle for the rehabilitation and reintegration of inmates also in other cultural domains, such as libraries (see the Memorandum of understanding signed in 2013 by the Ministry of Justice and the Association of Prison Libraries for the "promotion and management of library services in Italian prisons", <http://www.aib.it/struttura/commissioni-e-gruppi/2013/36155-protocollo-dintesa-carceri/>) and museums (see the groundbreaking work carried out by the Gallery of Modern and Contemporary Art in Bergamo since 2006, <http://www.gamec.it/it/carcere>).

On the whole, it is possible to identify a number of consolidated best practices, and this shows how, notwithstanding the lack of an adequate institutional, legislative and policy-making framework, the work jointly carried out at a local level by cultural and social operators to combat exclusion can be both fruitful and creative.

An interesting recent trend in combining cultural and social inclusion goals is exemplified by the Fondazione Cariplo, a major banking foundation based in Milan. Taking the cue from a study commissioned in 2008-2009 (see above) with a view to developing a new grant programme specifically devoted to promoting the inclusive potential of cultural policies in deprived neighbourhoods, Fondazione Cariplo launched two new calls for proposals, respectively devoted to "Promoting social cohesion through public libraries" and "Creating new audiences for culture" (still running on a yearly basis); more recently, a new call has been devoted to the "Cultural protagonism of citizens" (2014). This may point to future developments in the role of banking as well as corporate foundations as emerging partners of public authorities in support of the cultural sector (see chapter 6.3). In fact, the past 3-4 years have seen a growing convergence between two programme areas which have traditionally been kept separate in the foundations' grant-making lines: arts and culture on the one hand, and social services on the other.

On a similar note, Fondazione Unipolis (connected with the Unipol banking and insurance group) launched the "Culturability" call for proposals in 2014, with the aim to reinforce the connection between culture and social cohesion in "problematic" territorial contexts, (<http://culturability.org/culturability/>)

Finally, and quite interestingly, another award specifically devoted to cultural projects with "high social impacts" has been promoted since 2014 by a network of private actors – see the "cheFare" call for proposals (<https://bando.che-fare.com/>).

#### **4.2.9 Employment policies for the cultural sector**

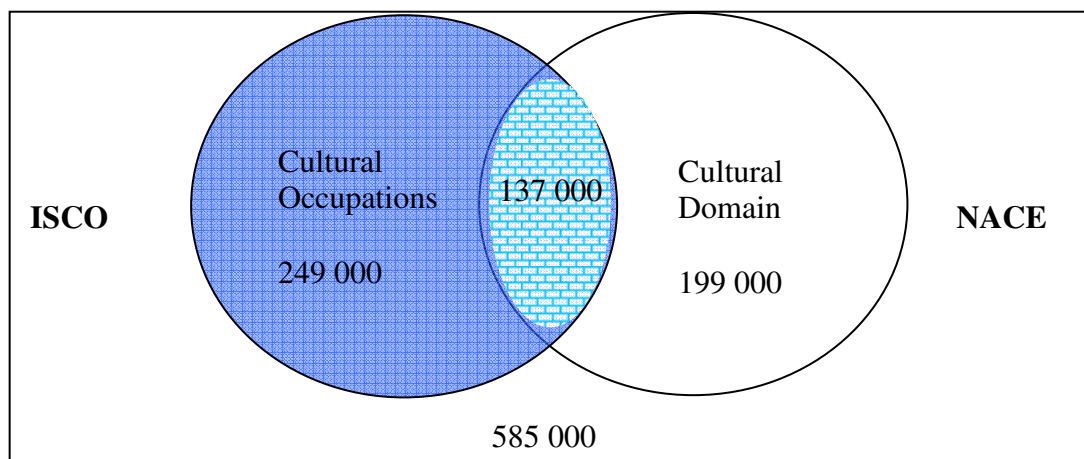
Proactive policies directly or indirectly aimed at supporting the creation of new jobs in the cultural sector developed in Italy during the 1970s and the 1980s, as well as the positive results achieved in stimulating cultural supply and demand in the 1990s, had resulted in a strong boost to cultural employment in our country in the last decades of the past century. However, the lack of genuinely innovative cultural policy measures in recent times to stimulate employment in the cultural field – and, more in particular, the collapse in public cultural expenditure in the first decade of this century – may be responsible for the slowing down of this once very dynamic trend.

Such stagnation in cultural employment has been stated by a study on unpublished Istat data 2004-2006 (Bodo, Cabasino, Pintaldi, Spada, 2009), carried out by the *Associazione per l'Economia della Cultura (AEC)* in collaboration with Istat, and further confirmed by an updating of this study in 2010 (see "*Economia della cultura*" n.4/2011). The main aim of these studies was to identify more closely the volume and trends of cultural employment in Italy – and its variables – in the first decade of the 2000s, by applying the methodology worked out by the *Eurostat Working Group on Cultural Statistics* to the newly available (since 2004) 4 digit Istat data from our national *Labour Force Survey*.

In 2010, overall *cultural employment* in Italy – concerning, according to Eurostat definition, "the whole of the employed in a cultural occupation (ISCO), or in an economic unity of the cultural domain (NACE)" – amounted to 585 000 active persons: 2.5% of the total active employed population. However (see Figure 2) 137 000 units were employed both in what is defined by Eurostat as the *cultural domain* (heritage, the arts and cultural industries) and in *cultural occupations* (artistic, technical and operational). In fact, out of the 336 000 employed in the *cultural domain*, the other 199 000 were *employed in the*

*cultural domain with no cultural occupation*, but rather with managerial and administrative roles, whereas 249 000 (nearly two thirds) of the 386 000 employed in *cultural occupations* have been working *outside the cultural domain* (designers in the fashion or car industry, film directors in advertising spots, etc.). These data provide further evidence of the multifaceted activities of the employed in the cultural sector, mostly engaged in jobs often far removed from the arts.

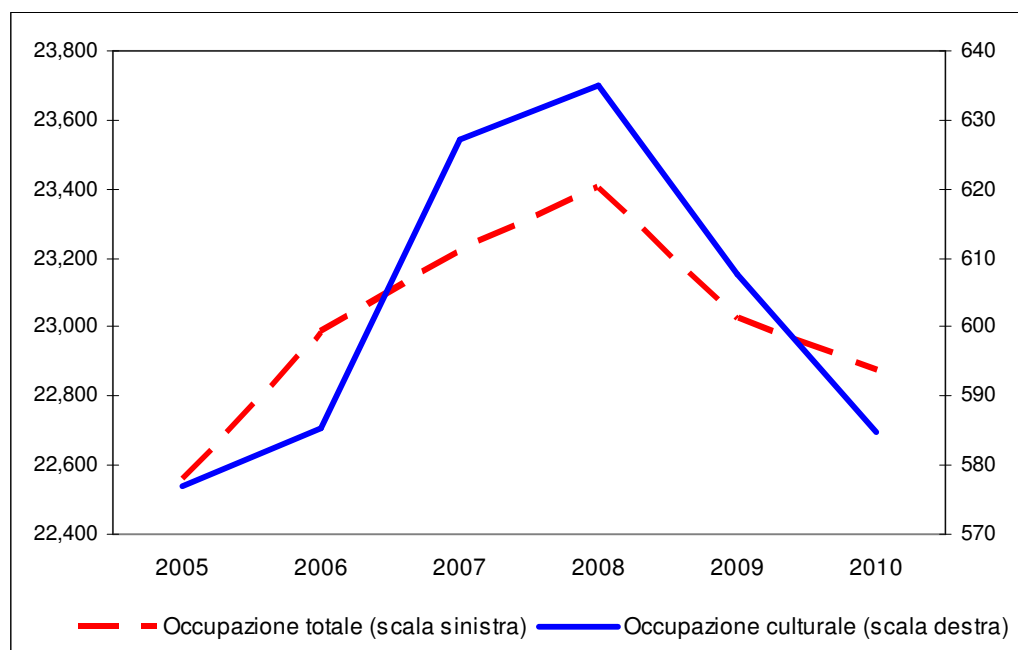
**Figure 2: Overall cultural employment: employed in cultural occupations + employed in the cultural domain, 2010**



Source: AEC elaborations on Istat data from the Labour Force Survey.

Surprisingly, the updated study (from which both figures are drawn), revealed that the overall amount of cultural employment was exactly the same – 585 000 – for 2006 and 2010. This overall stagnation in the trend of *cultural employment* over the quinquennium, however, is the result of quite substantial ups and downs (see Figure 3), with an increase of 10% in the number of working units between 2005 and 2008 (when the highest peak of 635 000 employed was reached), followed by a decrease of 8% between 2008 and 2010, as a self-evident consequence of the economic and financial crisis.

Figure 3 shows quite similar trends for cultural employment and for the total employed population in our country between 2005 and 2006, unlike what happened in the previous decades, when cultural employment was far more dynamic. The faster pace of cultural employment in comparison with general employment in the years characterised by Italy's – if modest – economic growth, on the one hand, followed by a higher decrease in the years of economic downturn after 2008, on the other, could be interpreted as evidence that cultural employment is more overexposed to cyclical economic fluctuations compared with other types of employment.

**Figure 3: Trend in cultural employment and total employment, 2005-2010**

Source: AEC elaborations on Istat data.

As for the *determinants* of trends in cultural employment, the more or less abundant availability of financial resources appears to be one of the most relevant. The declining trend in state support for culture and the arts and in private funding for culture due to the financial crisis (see chapter 6.2.3 and chapter 6.3) actually seems to closely reverberate in the stagnation of cultural employment over the considered lapse of time.

Focusing on *employment in the cultural domain*, diverging trends among the domains should also be singled out, with a slightly positive trend for heritage, stagnation for the performing arts, and a higher decrease for employment in the publishing industry, actually causing social unrest, as several newspapers, severely hit by cuts both in state subsidies (see chapter 4.2.3 and chapter 5.3.7) and in advertising revenue, are about to close down.

It should be noted that the socio-demographic variables in cultural employment with respect to the total employed population are the traditional ones, referring to a much higher educational level and a more autonomous occupational status (56% of self-employed in 2010). Worth noting is the low incidence of cultural employment in our socially and economically deprived, but culturally rich "*Mezzogiorno*": only 21%, against 28% in the country as a whole. Changes in the demographic variables between 2004 and 2010 only refer to the fall of the employment rate of young people aged between 15 and 29 years: from 19% to 15%. No good news for a country like ours, so richly endowed in artistic heritage and talents, but not able to invest in the younger generations to build up a "new creative class" (Richard Florida, 2002) able to foster an economic revival based on the social and economic exploitation of our heritage, as well as on the production of immaterial goods and services.

Official data on cultural employment - as defined and surveyed according to the Eurostat methodology - after 2010 are presently not available, as the impact of recent changes in the NACE and ISCO international nomenclatures of the *Labour Forces Survey* on measuring cultural employment have not yet been taken into account by Istat. The following currently available data on cultural employment in subsequent years are thus not comparable with the above mentioned Istat data: rather contradictory, they do not enjoy the same reliability.

The employment situation seems to have been getting worse since 2010 in the media and the performing arts world, according to data stemming from ex ENPALS (the social

security agency for the media and the performing arts, sport and entertainment: see chapter 5.1.4). The number employed in *music, theatre, cinema and radio-television* inscribed at the agency (even, it should be noted, if working just a few days) has actually decreased by -13% between 2010 and 2013 (from 189 000 to 164 000 units), the worst decrease (-19%) having been reached for *music* (data from the *Gestione ex Enpals*, 2014).

On the other hand, as far as recent years are concerned, more positive – if unofficial – data are coming from the Fondazione Symbola's Report, *Io sono cultura 2015*. The total number employed in the cultural and creative industries reached 1.4 million in 2014, of which 750 000 were in the *creative industries* and 650 000 in the *cultural industries* (more broadly defined than by Eurostat), the *heritage* and the *performing and visual arts* sectors. Against a decline of 2% in total employment between 2012 and 2014, to be linked to the slow recovery from the financial downturn - employment in the cultural and creative industries grew instead by 1.4%!.. Even more, the pace was much faster for the heritage field (+7.9%) as well as for the performing and the visual arts sector (+6.4%), than for the creative industries as a whole (+0.4%)!

#### **4.2.10 Gender equality and cultural policies**

On the cultural demand side, the most recent: *ISTAT multipurpose survey (2014)* shows that women are relatively well placed in the participation rate for some cultural activities: they actually are slightly more frequent book readers than men (48% versus 34% respectively), and are more frequent theatre goers (21% to 17%). On the other hand, they are less frequent cinema goers (46 % against 49%), while attendance at classical music concerts is equally low for both sexes (9%). Participation rates for women are lower for TV watching and for reading newspapers, at 42% against 53%.

Women are also quite discriminated in the cultural labour market. In fact, female intellectuals and artists often have a hard time making a living in cultural occupations, notably in the performing arts where, according to ENPALS data, they earn on average about 1/3 less, and tend to be dismissed after their forties. Music is the cultural field in which women are least represented, whereas they are doing better in journalism, and often dominate in some of the less paid humanistic professions (librarians, archaeologists, etc.) However, the situation is gradually improving, as the trend in women's employment in the cultural field has been quite positive in recent years: according to the last available ISTAT data, their ratio increased from 34% of the total cultural occupations in 1993 to 43% in 2010.

As far as employment in MiBACT is concerned, women are, generally speaking, well represented: as a matter of fact, around 54% of the employed are women, frequently occupying the highest offices. They are to be found, though, much more frequently in the heritage offices than in the performing arts.

In the latter domain, in general, women have been until now quite poorly represented, in particular among gatekeepers in key theatrical and musical institutions like the "Fondazioni liriche". Only one out of the fourteen "sovrintendenti" heading the fondazioni liriche is actually a woman. The same was true until recently for the cultural industries. In the latter sector, though, with Marina Berlusconi, President of Mondadori – the main Italian publishing house - and Monica Maggioni President of RAI, women are now holding some of the highest positions in the Italian media.

On the other hand, research carried out in 2006 by the Foundation "Donne in Musica" and CENSIS on the representation of women's image in the media, showed how unfair and stereotyped this representation still was in Italian TV programmes. Things got worst in the subsequent years, giving way to heated lobbying in defence of female dignity by the



Committee *Women in the media*. As a first positive result, the *Radio-Television Service Contract 2011-2012*, entrusted RAI with the task of monitoring in its programmes "the enforcement of peer opportunities among genders...and the appropriateness of female representation...by avoiding stereotypes such as *women as objects*".

#### **4.2.11 New technologies and digitalisation in the arts and culture**

In 2014 Italy was still affected by a strong *digital divide*, with a persisting, significant delay in broadband connection for Italian families in comparison to the other EU countries: 36% against 86% (AGCOM 2015 *Report*).

The extension of broadband availability has therefore become a key priority in the current coalition government's agenda, Italy's technological lag being considered one of the foremost reasons for our low productivity rate. According to the new *National Plan for Ultra-broadband* – adopted in October 2015 - 6 billion of public financial resources should be made available, to be mainly drawn from the *European Regional and Social Funds*.

On the other hand, dealing strictly with new technologies in the cultural field, the transformation of Italy's analogical television system into a *Digital Terrestrial Television* (DTT) system was actually carried out by the end of 2012. In addition to the supply of the 7 national networks, DTT allows – along with Sky satellite television – a far more extended supply of TV channels. On the other hand, as RAI and Mediaset have still been privileged in the concession of new licences, access by new actors is still limited.

The use of new technologies in artists' work is on the rise, as shown by the significant number of works presented by Italian artists in all the national and international arts exhibitions, including the latest shows at the *Venice Biennale*. More and more visual and performing artists are actively making use of new technologies, albeit rather spontaneously, and without any kind of public support, yet.

In a country in which *heritage safeguarding* ranks much higher than *artistic creation* among cultural policy priorities, it is no wonder, though, that state attention is mainly focused on the *digitalisation of heritage* rather than on *cultural production of new art works*. Italy is thus at the forefront in national, European and international projects based on the use of new technologies as a means for safeguarding and cataloguing artistic and historic property, as well as for promoting it through innovative networking and through information and educational services for the public, tourists, etc. (see chapter 4.2.2).

The ministerial programme *ICT Culture* – in which Italy is acting as a landmark at European level – is mainly focused on promoting digital cultural contents on the web. Other programmes, like *Internetculturale* and *Culturaitalia* – as well as the European project *Michael* (see chapter 3.4.3), in which Italy is actively participating – are aimed at fostering the digital accessibility of heritage, libraries and archives. Furthermore, according to a recent agreement with Google to make Italy's main sites more accessible through the digital programme *Google Street View*, the first site to be made accessible is Pompeii.

### **4.3 Other relevant issues and debates**

In recent times, the main challenge in Italian cultural policy-making has been undoubtedly how to cope with the progressively growing constraints in the public and private financial resources supporting the cultural field brought about by several subsequent *financial stability laws* (see chapter 4.1 and chapter 6).

New ideas and movements originated from the need to react to some of the negative effects of the related additional austerity measures. One of the most innovative emerged in the

aftermath of the suppression, by the *Stability law 2010*, of Ente Teatrale Italiano (ETI), the Italian arm's length state institute for the promotion of theatre and dance established in 1942 (see chapter 5.3.2). Following ETI's abolishment and the transfer of its staff to MIBACT's DG for the Performing Arts, its three theatres were put on the market. *Teatro La Pergola*, in Florence, became a foundation owned by the municipality itself and by a banking foundation, whereas *Teatro Quirino*, in Rome, was privatised. But when the third theatre, *Teatro Valle* (the oldest theatre in Rome, founded in 1727), was about to be privatised as well, an upheaval of theatre people – actors, directors, musicians, and the whole Roman theatre community – fiercely opposed that decision by occupying the theatre in June 2011. This occupation has been going on for three years, during which the community running the "Occupied Teatro Valle" was able to offer its audience hundreds of theatre, music, dance and film performances, thanks to the solidarity of artists performing for free on the Valle's stage, including Peter Stein, Anatoly Vassiliev, Valery Gergiev, Dario Fo, Franca Rame, Nanni Moretti, etc. Meanwhile, though, utilities and other operating expenses were the responsibility of the theatre's owner, the Rome Municipality...

The theatre's occupation finally came to an end in August 2014. According to an agreement between MIBACT and the Municipality, Teatro Valle has been entrusted to the municipal *Teatro di Roma*, and thus added to its two existing venues: the *Teatro Argentina*, another historical municipal theatre, and the experimental, suburban *Teatro India*: a quite satisfactory compromise indeed for all parties, ruling out privatisation.

The theatre's occupation gave rise to a broad movements of citizens, aimed at supporting a category of goods meeting the fundamental rights of the whole citizenship and enjoying a special status: *common goods* / "*beni comuni*" (among which *cultural goods*, *air* and *water* – the latter also threatened by privatisation in Italy). Thousands of Circles of "Citizens for the common good" have thus been created throughout the country (see also Salvatore Settis, *Azione popolare. Cittadini per il Bene Comune*, 2012).

It should also be mentioned that, in 2013, the idea of *culture as a common good and as a fundamental right (in terms both of access and creativity) for all citizens, including those with a migrant background*, has been authoritatively endorsed for the first time by a Minister for Heritage, Massimo Bray, in the introduction to his Programme Report for his Ministry in front of the Parliament (see chapter 4.1).

## 5. Main legal provisions in the cultural field

### 5.1 General legislation

#### 5.1.1 Constitution

The articles of the *Italian Constitution of 1947* directly referring to cultural matters are *Articles 9, 21 and 33* (see also chapter 1):

- *Article 9: "the Republic promotes the development of culture...and protects the historic and artistic heritage of the Nation";*
- *Article 21: "everybody has the right to freely express his own thought through words, writing, and any other means..."; and*
- *Article 33: "art and science, as well as their teaching, are free".*

On the other hand, among the Articles of the Constitution providing for the creation of the regions, *Article 117* gave a very narrow scope to their responsibility in cultural matters, by only limiting the devolution of national functions to "local museums and libraries".

When the regions were set up, *Leg. Decree 112/1972* devolved cultural competencies to the regions according to a strict interpretation of Constitutional *Article 117*. This resulted in a long, partly successful, but still pending fight by the regions aimed at broadening the severe constitutional limits to their cultural actions.

#### 5.1.2 Division of jurisdiction

"Decentralisation vs. centrality" as an issue in the arts and culture has always been widely debated in Italy, so much so that legislation adopted throughout the years with the aim of further decentralising cultural responsibilities has not been implemented either by the centre-left, or by the centre-right governments alternately in power. After the creation of the regions, the Italian national administration has always been reluctant to hand over to local government part of its direct managing responsibilities in the cultural field, as foreseen originally by *Leg. Decree 616/1977*, and later on by the so-called "*Decentralisation Laws*" (*59/1997 and 112/1998*). In fact, prominent experts of public law have been talking of "unfinished decentralisation", or "insisted centralisation" (M. Cammelli, 2003).

It should be added, however, that some inconsistencies do exist in the above mentioned legislation adopted in the 1990s, which introduced a quite controversial split of core administrative functions between safeguard (*tutela*) and valorisation (*valorizzazione*), the latter referring to managerial functions fostering participation and access to museums and monuments, organisation of exhibitions and events, etc. Furthermore, whereas, in *Law 59/1997*, only safeguarding of heritage (*tutela*) was actually listed among the cultural responsibilities to be retained by the state, and all those dealing with *valorizzazione* were to be devolved to regional and local authorities, *Decree 112/1998* significantly extended the range of national powers. It gave back influence in the management of heritage and the performing arts to the state, by introducing *concurrent legislative competencies* of both the state and the regions on the *valorisation* of cultural goods and activities. The safeguard / valorisation split was eventually integrated in art 117 of the Constitution by *Constitutional Law 3/2001*, and confirmed by the recent *Constitutional Law 12/1/2016*, which has just extensively revised our Constitution, and is presently waiting to be confirmed through a referendum.

A comprehensive agreement among the different levels of government about the scope and content of the principle of "concurrent legislative competencies" on heritage and the arts, though, has not been easily reached over the years. In fact, several controversies between the state and the regions had to be settled by the State/Regions Conference, rather than by the Constitutional Court (see chapter 5.3.6). Also, *Article 4* of the *Heritage Codex* – which allows the Ministry for Heritage to devolve additional functions to the regions by stipulating *ad hoc* agreements - is considered by most as failing to solve once and for all the too often delayed issue of a clear reallocation of competencies among the different levels of governments (Cammelli, 2004). However, the mood seems presently much more appeased, thanks to the many years of fruitful opportunities for cooperation achieved by MiBACT and the regions through common work in joint planning programmes, often in the framework of the Structural Funds (see chapter 3.3).

### 5.1.3 Allocation of public funds

No general law exists in Italy dealing with the allocation of government funds to the cultural field as a whole. At the state level, criteria for the allocation of funds and in some cases even their precise amount, have been established through the years by several sector specific laws, and only in recent times in some more comprehensive laws (see further...).

On the other hand, around the turn of the century, legislation aimed at coping with the shortage of funding was passed, to allow the allocation to the cultural field of additional public money drawn from other sources. Most important are:

- *Article 3* of the *Budget Law 662/1996*, providing for a portion of the national lottery revenue to be dedicated to the safeguard and restoration of cultural goods; and
- *Article 60* of the *Budget Law 289/2002*, establishing that 3% of public capital expenditure for "strategic infrastructure" should be assigned to the financing of cultural goods and activities.

#### 1. Funding culture through lottery money

While looking for alternative, additional funding sources to face the huge burden related to the protection of Italy's exceptionally relevant and widespread heritage, it was up to the then Minister Walter Veltroni to decide that part of the related costs would be provided from revenues generated through the national lottery.

*Law 662/1996* provided for a share of the profits from the newly introduced Wednesday national lottery draw - added to the regular Saturday draw - to be given to the cultural sector. This lottery share (for which a yearly cap of 155 million EUR was then set) "is allocated to the Ministry for Heritage and Cultural Activities for the restoration and preservation of cultural, archaeological, artistic, and archival and library goods". Lottery funds – allocated in advance, and, unlike statutory funds, based on triennial plans – have undoubtedly contributed to a great improvement in the planning capacity of the Ministry.

The law was first applied in 1998. At the end of the second triennial plan in 2003, more than 300 major and minor restoration projects concerning monuments, museums, archaeological parks, libraries, etc., around the country were supported via the *Lottery Law*. However, due to heavy cuts in state funding for cinema and the performing arts, the *Law Governing the Lottery* was amended in 2003 to include opera houses, festivals and national film companies among the possible recipients of such funds.

Furthermore, since 2007, the yearly allocation of 155 million EUR of lottery money to the cultural sector has been progressively and substantially downsized: it was halved to 79 million EUR between 2007 and 2009, heavily reduced to 48 million EUR between 2011 and 2012, and then halved again to as little as 23 million EUR for 2014.

## 2. Funding culture through a percentage of capital investment in infrastructure

A new company, *ARCUS/Societa' per lo sviluppo dell'Arte, della Cultura e dello Spettacolo*, was established under *Law 291/2003*, to manage funds collected under the 3% of "capital expenditure for strategic infrastructure rule", which are additional to the ordinary budget administered by the Ministry for Heritage. According to *Law 291*, the company's mission is "the promotion, through technical, financial and managerial support, of projects and actions aiming at the restoration of cultural assets and at the promotion of activities in the field of culture and the performing arts". The shareholder of the company's capital – funded by 8 million EUR in 2004 - is MiBACT, and the company's board is entirely composed of national government appointees.

The funds have been allocated through the years to different kinds of cultural activities: from the restoration of Villa Gregoriana in Tivoli to satellite monitoring of archaeological goods, to the Orchestra Toscanini in Parma, etc. Nevertheless, the lack of transparency in the way ARCUS was managed – sometimes defined as a sort of "privatisation of public funds" – has been so controversial, that even the Court of Accounts deplored "the excess of discretionary power and the lack of planning, transparency and sound procedures still characterising the company's management".

The long delayed revision of the ARCUS structure came about initially with *Decree 182/2008*. Accordingly, the amount of funding stemming from the 3% of the infrastructures to be transferred to ARCUS had to be jointly established by the Ministry for the Economy and the Ministry for Infrastructures, whereas it was up to the Ministry for Heritage to draft a plan for the breakdown of the available financial resources (70% of which was to be earmarked for the heritage, 30% for the performing arts and cultural activities). Notwithstanding the agency's persistent use of discretionary powers - again questioned by the Court of Accounts – ARCUS, endowed with 100 million EUR for the years 2011-2013, has continued to operate up to 2015, on the restoration of monuments, cathedrals, archaeological sites, the refurbishing of museums, the support of theatre and music festivals as well as of Cinecitta-Luce.

Just recently – for rationalisation and to make savings, and following the destiny of many other public companies - ARCUS was abolished by the Financial Stability Law 208/2016, by incorporating it in ALES/Arte, Lavoro e Servizi: the other "in house" company created by the MiBACT in 1997 as a tool for carrying out more efficiently its manifold investments and services.

### 5.1.4 Social security frameworks

Artists and others employed in the cultural sector, like any other Italian citizen, are just covered by the basic health insurance provided for by the National Health System.

The only exception to this rule, since fascist time, have been the performing artists, as well as those employed in theatres and in the audio-visual industry (radio, television, cinema, sound recording). They actually enjoyed more favourable social security coverage through *ENPALS / Ente Nazionale Previdenza e Assistenza Lavoratori dello Spettacolo*, created in 1934, which was able to cater for the often intermittent working situation of this special category of employed. More recently, though, a strong boost towards the harmonisation of all the country's social frameworks has somehow weakened this category's once privileged situation. So much so that *Law n.214/2011* finally suppressed ENPALS, by merging it – for budget-saving reasons – with INPS (Istituto Nazionale Previdenza Sociale), Italy's general social security organisation. For the time being, though, ex ENPALS continues to be operated – albeit within INPS – with separate specific rules as far as the social security

requirements of artists and others employed in the performing arts (and the related statistics) are concerned.

On the other hand, unlike performing artists, visual artists and writers have always enjoyed a purely "virtual" social insurance framework, as ENAPS (Ente Nazionale Artisti, Pittori e Scultori) – the ad hoc public institute – has traditionally been too underfinanced to provide any kind of social protection, and has limited its activity to the organisation of occasional prizes or artistic and literary events.

### 5.1.5 Tax laws

Legislation to foster support for the cultural sector from private donors was introduced in the 1980s, when *Law 582/82* allowed the total deduction from taxable income of all donations and sponsorship given by individuals and corporations, as well as of expenditures for the restoration of privately owned built heritage: which led to a "boom" in capital investments in the restoration of palaces, castles, and historical gardens. The amount of such incentives was, however, progressively and significantly reduced by subsequent budget laws, in particular by the *Budget Law for 1992*, when the tax deductions (more favourable for citizens in the higher tax brackets) were transformed into tax credits, within the limit of 19% of the amount of the donation, equal for all citizens, non-profit organisations and companies.

After nearly twenty years, private donations, if earmarked to a list of cultural institutions drawn up by the Ministry of the Heritage, became again totally tax deductible – albeit only for companies – thanks to *Law 342/2000*: however, the law establishes a ceiling of 52 million EUR for the potential loss of revenue for the state, which cannot be exceeded. Bureaucratic strings, though, may have affected the law's implementation, which yielded in 2001 much less than expected: only 16 million EUR. The amount of such donations increased in the following years, reaching a peak in 2008, and subsequently decreasing as a result of the economic crisis (see chapter 6.3). The cuts affecting donations by private individuals and non-profit organisations in the same years have been even more drastic.

A further, quite bipartisan step, envisaged by all the recent Ministers since the 2000s, has been aimed at increasing the amount of private contributions for culture by making tax incentives once again more appealing for individuals and non-profit organisations as well. In particular, it is estimated that – by following the US model, where around 75% of private donations are given by individuals – a higher tax relief could significantly increase the support of private individuals to the cultural field. However, an agreement between the Ministry of the Heritage and the Ministry for the Economy – historically opposing such measures – has been for decades out of reach for any kind of political majority.

In this respect, the turning point – strongly supported by Minister Franceschini – finally took place in June 2014, with the adoption of *Law 112/2014, ART BONUS*. The *Decree* (closely inspired by the French *Loi Aillagon*) provides for a tax deduction of as much as 65% for 2014 and 2015, and of 50% for 2016, for donations aimed at the safeguard and support of public monuments, archaeological sites, museums, archives, libraries, theatres and of the lyric foundations. Such a tax credit is available within a ceiling of 15% of the taxable revenue for private individuals and non-profit organisations, whereas, for corporations, the ceiling has been established at 5/000 of annual profits.

This temporary measure, quite successful and well received - so much so that 2 000 donors donated 65 million EUR in 2015 - has been subsequently transformed into a permanent measure by the *Financial Stability Law 2016*.

It should be added that substantial fiscal incentives – in the form of tax credits and tax shelters – have been in force since 2007 for investments in the cinema industry, and have

been recently upgraded by *Law 112/2014*, and then again by the *Financial Stability Law 2016* (see chapter 5.3.6).

Finally, as shown in Table 3, the VAT rate on cultural goods is generally lower than the usual rate, notably for books and newspapers at 4%. The reduced tax rate has been extended also to E-books by the Financial Stability Law for 2015 (*Law 190/2014*): such measures, though – as has already been the case for France and Luxemburg – are still controversial, as it has been challenged by the European Union, which opposes TVA tax relief for digital products.

**Table 3: VAT rate of cultural goods and activities, 2010**

Cultural goods and activities	VAT
Cinema	10%
Theatre	10%
Opera	10%
Dance	10%
Concerts	10%
Museums and exhibitions	10%
Books	4%
Newspapers	4%
Recorded music and audiovisual	21%

Source: elaboration by Associazione per l'Economia della Cultura.

### 5.1.6 Labour laws

See chapter 5.1.4.

### 5.1.7 Copyright provisions

There is a long tradition of copyright in Italy. *Law 633*, issued in 1941, was the first comprehensive, interdisciplinary and quite anticipatory law in Europe, protecting the property rights of writers, playwrights, scriptwriters, musicians, and visual artists. It was even extended to *droit de suite*, although this part was not enacted. Responsibility for the collection of copyright royalties in all the above mentioned artistic disciplines was entrusted to *SIAE (Societa Italiana Autori Editori)*.

This basic law was followed by several others, specifically designed to comply with European directives. It should be noted, though, that it was not until 2000 – when responsibilities on copyright, previously attached to the Prime Minister's Office, were transferred to MIBACT – that *Law 248/2000* acknowledged the dramatic technological changes that occurred in the cultural and communication system as a whole in the last sixty years. The law significantly established much stricter criminal and administrative sanctions against *piracy*, which has become a remarkable and widespread phenomenon in Italy, as well as a constant source of contention with commercial partners. Subsequently, *Decree 72/2004* provided for heavy fines and other administrative sanctions aimed at fighting the illegal distribution of films and audiovisual material protected by copyright on the web.

As far as a tax on "private copying" is concerned, *Law 193/1992* introduced a tax on blank audiotapes and videotapes in order to compensate authors and producers for the economic damage they suffered from private copying for exclusively personal use. The amount of this tax has been updated by Ministerial Decrees in 2009, and again in 2014.

The problem of better reconciling the rights to protect artistic and literary creation with the rights to a less restricted utilisation of digital content on the web, penalising access to culture in particular for younger generations, is a controversial matter. Considering the fast

pace of technological innovation – as well as the failure of the French *Hadobi Law*, which has been finally rejected – dealing with such a rapidly evolving matter has become for the Minister for the Heritage a quite complicated issue, calling on – as he recently stated before the Parliament – "social bombing" by consumers...

A further legislative measure in the copyright field has finally been the much delayed adoption, by *Leg. Decree 118 of February 2006*, of the *European Directive 2001/84/Ce*, concerning *droit de suite* for visual artists - that is the right for artists to benefit from the possible increase in the value of their work by getting a percentage of commercial transactions subsequent to the first one. This legislation finally implemented the above mentioned anticipatory legal provisions adopted in the framework of copyright *Law 633/1941*, which had been hindered also because of problems related to the notorious lack of transparency of the Italian art market. If the implementation of *Decree 118* could help to bring more transparency into the field, European legislation would have had – indeed - an additional positive outcome. On the other hand a controversial aspect of the *Decree* has dealt with its provision for an immediate application of *droit de suite* also in favour of the heirs of the dead artists, as – unlike other countries - Italian legislators did not take advantage of the transitional period established by the European Directive, in order to allow the living artists to be the main beneficiaries of this long awaited measure.

The law finally came into force in 2008, after the adoption of the implementing regulation by *Presidential Decree 275/2007*. The related rights, along with all the other copyrights, are collected by *SIAE* and redistributed to the artists or their heirs.

Another additional measure has been *Law 286/2006*, providing for the much delayed introduction of "lending rights" in public libraries, by establishing a *Fund for public lending rights*. Access to the fund has been regulated by *Law 25/6/2013*, and its implementation has been entrusted again to *SIAE*.

### **5.1.8 Data protection laws**

Information is currently not available.

### **5.1.9 Language laws**

In application of *Article 6* of the Constitution – "the Republic protects linguistic minorities with special legislation" – several national and regional laws were issued in the past decades to safeguard the autochthonous minority languages, most notably in the autonomous border regions. In this respect, the most far reaching special legislation actually requiring bilingual qualifications for public servants has been the so-called "pacchetto Alto Adige", adopted in 1971 for the autonomous province of Bolzano, where the majority of the population belongs, in fact, to the German-speaking minority.

Subsequently, a comprehensive law for the safeguarding of the so-called *Historic Linguistic Minorities (Law 482/1999)* has been adopted, aiming at the protection «of the languages and culture of the Albanians, Catalans, Germans, Greeks, Slovenians and Croatians, as well as of those speaking French, Friulan, Ladin, Occitan and Sardinian». The law established a *National Fund for the Safeguard of Linguistic Minorities* at the Prime Minister's Office, providing for the teaching of the above mentioned minority languages and cultural traditions, and for their use in official acts at the national, regional and local level. Furthermore, the law requires the public broadcasting service to safeguard historic minority languages via "Public Service Contracts", under the supervision of the *Authority for Guarantees in Communication/AGCOM*. According to *Article 11* of such contracts, RAI is committed to radio and TV broadcasting in German, Latin, French and Slovenian, in the respective reference areas.



On the other hand, notwithstanding some attention to this issue been paid by the most foreseeing regional and local authorities, no legislation and no public action at the national level has been adopted, for the time being, to allow the fast growing communities of "new" minorities not to lose contact with their native languages. An emerging problem, and a quite controversial one, which will have to be faced in the near future (see also chapter 4.2.4 and chapter 4.2.8).

#### **5.1.10 Other areas of general legislation**

Information is currently not available.

## **5.2 Legislation on culture**

Since Roman times there has been an enduring tendency in Italy to regulate by law virtually every aspect of social and economic life – so much so that, in the context of this short report, a comprehensive overview of Italian legislation in the cultural field is a daunting task at the national level, and an almost impossible one at the regional level.

However, there are very few national general laws concerning principles, scope, funding procedures, employment status, etc. in the cultural field as a whole. Most of these issues have been usually dealt with vertically, in the framework of the numerous sectoral laws. However, more recently, two transversal laws – dealing simultaneously with several aspects concerning heritage, the live performing arts and cinema, as well as tourism – have been adopted by the Parliament in 2013 and 2014, upon the proposal, respectively, of Minister Bray (*Law 112/2013 – Valore Cultura*) and Minister Franceschini (*Law 106 2014, Art Bonus*).

In this chapter we shall confine our analysis to the three blocks of the main national general laws adopted in the field, whereas sectoral laws – along with sectoral measures dealt with in the above-mentioned general laws – will be described in the thematic chapters.

General state cultural legislation in Italy mainly deals with the following aspects:

### *1. Reallocation of cultural responsibilities among the levels of government.*

Chapter 5.1.2 contains more information on this issue. During the 1970s, immediately after the creation of the regions, *Leg. Decree 112/1971* was adopted, conferring to the regional governments some limited responsibilities in the cultural field, only dealing with local museums, libraries and archives. Notwithstanding the strong pressure for more cultural empowerment exercised by the regions, the Parliament, while transferring responsibilities on the environment, did delay the transferring of cultural responsibilities: the only responsibility transferred was the decree dealing with "cultural promotion of local interest" (see *Leg. Decree 616/1977*). This quite general concept was flexible enough, though, to open the door to a certain amount of regional laws also dealing with heritage and the performing arts. After the rather silent 1980s, the decentralisation process had a new start at the end of the 1990s, with the adoption of *Law 59/1997* followed by *Leg. Decree 112/1998*: the latter actually adopting a much more restricted scope for cultural decentralisation than *Law 59* (for more details about content, see chapter 5.1.2). Such legislation was ultimately endorsed and further specified by *Constitutional Law 3/2001*, as well as by *Constitutional Law 12/1/2016*, waiting to be confirmed by a referendum.

### *2. Rationalisation and organisation of cultural competencies at the state level.*

A reunification and rationalisation of cultural responsibilities in Italy was carried out on behalf of *Pres. Decree 805/1975*, creating the Ministry for Heritage (see chapter 1). Years

later, *Leg. Decree 368/1998* – while extending the Ministry's responsibilities to performing arts and cultural activities, and consequently changing its name to Ministry for Heritage and Cultural Activities – also defined its new organisational structure, as well as for the first time, the objectives to be pursued by cultural policy (see chapter 3.2). Several subsequent Decrees adopted by alternate political majorities during the years 2000s – *Decree 28/2004*, *Decree 233/2007*, *Decree 91/2009*, *Ministerial Decree 29 August 2014* – the latter also with a view to integrating and establishing synergies with the newly transferred competence on Tourism, provided the Ministry with new organisational structures. More recently, MiBACT is once again undergoing an in-depth restructuring by *Decree 19/1/2016*, (see chapter 3.2)

### *3. Recent transversal, general laws, dealing with the cultural sector as a whole*

*Law 122/2013 - Valore Cultura (Urgent measures for the safeguard, the valorisation, the re-launch of cultural goods and activities and of tourism).*

This quite comprehensive law – aimed at tackling some of the most evident emergencies badly affecting the cultural sector – deals with a whole set of financial and regulatory measures concerning heritage, performing arts and cinema, as well as the support of contemporary art, with a particular focus on the involvement of younger generations in all of these domains. It also deals with the re-launch of tourism. A brief description of these new measures – several of which need further regulations in order to be implemented – is to be found in chapter 4.2.2, chapter 4.2.3, chapter 5.3.2, chapter 7.3 and chapter 8.1.1.

*Law 106/2014 - Art Bonus (Urgent measures for the safeguard of the country's cultural heritage, cultural development and the re-launch of tourism).*

The main focus of this comprehensive, 18-article law is actually on tax measures, providing for much more generous tax reliefs for donations aimed at the safeguard and the restructuring of public cultural institutions and organisations (see chapter 5.1.5), as well as for increased tax credits in the domain of cinema (see chapter 5.3.6). Measures for improving transparency and efficiency for the *Great Pompeii project* are also foreseen (chapter 4.2.2), along with new projects for the valorisation of the Royal Palace of Caserta and for the architectural regeneration of run down urban suburbs (chapter 5.3.1). Besides the many other measures comprised in the Law, dealing with the lyric foundations (chapter 7.3) and with tourism, it is worth mentioning that, in recognition of the success of the EU Commission's project "European capital of culture" in boosting skills in urban cultural planning, special investments are foreseen by *Law 106* for acknowledging the strategic importance of the planning carried out by all the many candidates for the Italian title for 2019, as well as for launching in the future a yearly competition for the title of "Italian capital of culture".

## **5.3 Sector specific legislation**

### **5.3.1 Visual and applied arts**

After the considerable attention towards contemporary arts brought about by the fascist minister Giuseppe Bottai (see chapter 1), there has been a long gap in government consideration during the entire second half of the past century.

The only legislative measure directly supporting contemporary creation in the visual arts at the national level was *Law 717/1949*, a modification of a *1942 Law* providing for the allocation of 2% of the costs of capital investment in public buildings to "embellish" the buildings by works of contemporary artists to be chosen by public competition (see chapter

8.1). The law, though subsequently again modified in 1960 and in 1997, was rarely implemented, and the selection criteria have been much questioned. The last of several attempts to reform *Law 717* had been tried by Minister Bondi in the frame of his *Draft Law on Architectural Quality* adopted by the Cabinet in 2008, but it did not go beyond Parliamentary discussion (see chapter 5.3.5). The highlights of this much needed proposed reform was the replacement of the obsolete concept of *ex post* "embellishment" of buildings by the concept of a full integration of the artistic and architectural aspects since the building's planning procedure. Moreover, the 2% requirement would have been made compulsory, by preventing the building plan to be adopted in its absence.

On the other hand, to make up for the endemic lack of financial resources in support of contemporary arts, *Law 29/2001 (art. 3)* called for the institution of an annual *plan for contemporary art*, then endowed with 5 million EUR, aimed at fostering the public asset of contemporary artworks in national museums and galleries. Tested in 2001, the law has since then been quite effective in pursuing its aim (see chapter 8.1.1), albeit with progressively diminished resources: only 1.6 million EUR for 2013, half of which is allocated to the financial support of MAXXI.

Another legacy of the already quoted pre-war attention to the visual arts had been the introduction of *droit de suite* on further sales of works of art, as a part of the *Copyright Law 633/1941* (see chapter 5.1.7). Italian artists, though, had to wait for the initiative of the European Union to see it finally implemented after about three quarters of a century. The law came into force thanks to *Leg. Decree 118/2006* – a follow up of the *European Directive 84/200* – whereas the related implementing regulation was adopted at the end of 2007 (see chapter 5.1.7).

As far as the governance of state promotion and support of the contemporary visual arts is concerned, an organic overall legislative measure had been adopted in 2001 by *Decree 449* on the reorganisation of the Ministry for Heritage and Cultural Activities, through which an ad hoc *DG for Contemporary Arts and Architecture* was created, thus separating the related competencies from the *DG for Historic and Artistic Goods*, where they had been previously confined to a marginal role. This had been considered a much needed turning point for a country which had been "remarkably silent on visual arts policy", also because of "the long shadow cast by heritage", and where "the marketplace apart, the main public contribution to the contemporary visual arts comes from the local authorities" (Council of Europe, 1995). However, an institutional drawback was accomplished in 2009, through *Decree 91/2009*, providing for a new reorganisation of the Ministry by which responsibility for Contemporary Arts was returned to the DG for Historic and Artistic Goods - transformed into the *DG for Landscape, Fine Arts, Architecture and Contemporary Arts* (see chapter 3.1 and chapter 3.2).

More recently, though - the need to boost action in support of contemporary creativity ranked high in the priorities of Minister Franceschini – in the *Decree of 29 August 2014* reforming MiBACT's organisational structure, and a *DG for Contemporary Art, Architecture and Urban Suburbs* came up again. The latter addition is due to the fact that, in the minister's plan, urban suburbs should be regenerated and reshaped through additional resources made available for special investments in contemporary art and architectural projects (see also chapter 5.3.5).

It should be noted that *Decree 91/2009* had also provided for the transformation of the Museum of Architecture and Contemporary Art into the new *Foundation MAXXI Museum for Architecture and the Arts of the XXI Century*, successfully inaugurated in spring 2010 (see also chapter 8.1). The museum is not meant only as an exhibition space, but also as a centre for promoting research and innovation in the domain of the visual arts.

### 5.3.2 Performing arts and music

Until the 1980s, music was the only performing arts discipline regulated by law in Italy. However, *Law 800/1967*, besides establishing general principles for the promotion of music, defined new general criteria for the state financial allocations only for the 13 - now 14 - main opera theatres (*Enti Lirici*, now *Fondazioni Liriche*): by far the privileged backbone of Italian musical life (see chapter 7.3).

The first comprehensive law dealing with the performing arts as a whole – music, dance, theatre and cinema – was actually *Law 163/1985*, which, by creating the *Unified Fund for the Performing Arts* (FUS – Fondo Unico per lo Spettacolo), rationalised and substantially increased the amount of financial resources for the performing arts. In exchange for this increase, more transparency was required, both through a yearly detailed report on the allocation of the Fund to be submitted by the Ministry to the Parliament (the latter concerning 2014 (<http://www.spettacolodalvivo.beniculturali.it/index.php/osservatorio-dello-spettacolo/relazioni-parlamento-fus/603-relazione-sullutilizzo-del-fondo-unico-per-lo-spettacolo-2014>)) and through the establishment of an Observatory for the Performing Arts within the Ministry.

The definition of new, general criteria for the allocation of FUS, though, was left from *Law 800* to new sector-specific legislation to be adopted for the single artistic disciplines. As such laws never saw light in spite of countless draft laws on music and theatre postponed from one piece of legislation to another during the following decades, criteria for the financial support of all the performing arts organisations besides the "Fondazioni liriche" – that is: the remaining opera houses, orchestras, dramatic theatres, dance companies, etc... – continued to be established by annual ministerial regulations.

It should also be mentioned that, until 2010, theatre, despite the lack of a specific sectorial law has been the only live performing arts discipline endowed with a national arm's length agency, ETI / Ente Teatrale Italiano, established under fascist rule by *Law 365/1942*. The scope of the agency was extended, in 2005, from the promotion of drama to the promotion of dance and music as well, with a particular focus on experimentation. Its activities have ranged from fostering artistic cooperation and networking with other similar European institutions – e.g. French ONDA, the Netherlands Theatre Institute, etc. – at the international level, to the exploration, at the national level, of innovative uses of theatre art (in underprivileged neighbourhoods, in prisons, etc...) to foster social inclusion (see chapter 3.4.4). The agency was abolished in the wake of austerity measures adopted by the *Financial Stability Law 220/2010* (see chapter 4.3), and its staff was transferred to MiBACT's DG for Performing Arts.

Coming back to the criteria for allocating state money to the performing arts, they were based on regulations establishing that funding of such activities should be allocated according to a mix of:

- *quantitative criteria* (decisions based on the size of audiences, number of productions, number of employees, etc., checked by ministerial staff.); and
- *qualitative criteria* (discretionary judgments dealing with artistic quality, made by 4 consultative panels of experts appointed by the Minister: the *Commissioni Musica, Teatro, Danza, Circhi*).

Traditionally mainly based on "historical precedents" - the average of past contributions - rather than on artistic productivity and audience outreach standards, these quite conservative criteria have been under scrutiny for years. It was generally felt that they acted as a barrier to access for new, less established organisations, and thus as a hindrance to a renovation of the Italian scene.

Establishing more rational and meritocratic criteria was all the more necessary due to the heavy financial constraints that the Italian musical and theatrical life has been experiencing, following the cuts to the FUS/Fondo Unico per lo Spettacolo - from 471 to 403 million between 2008 and 2014 (-14.5%) – as well as the more or less harsh reductions in regional and municipal funding.

Starting from 2015, deeply innovative changes in the funding system – no more annual, but transformed into triennial - have been finally brought about, for the first time in decades, by *Ministerial Decree 1 July 2014*, based on a mandate received by *Law 122/2013 Valore cultura*.

The declared aims of the new criteria for state support of the four performing arts domains – *theatre, music, dance and circus* (with the usual exception of the lyric foundations: see chapter 7.3) – may be summed up as follows (art. 2 of the Decree):

- excellence and pluralism in supply;
- access development;
- generation turnover;
- geographical rebalancing;
- better coordination among the levels of government; and
- internationalisation.

The criteria for evaluating funding applications are based on 30% for *artistic quality* - to be assessed by the traditional four thematic commissions for *music, theatre, dance and circus*, but mostly, as much as 70%, for *quantitative parameters* - like numbers of performances, audience participation, co-productions, inter-disciplinarity, planning capacity, plurality in funding sources, co-funding by local governments, etc...- to be automatically evaluated by means of complicated mathematic algorithms.

In 2015 - the first year of implementation of the law - such predominance of the quantitative versus the qualitative elements in the application's assessment, there were extremely controversial results. It led not only, as foreseen, to the reduction of the plethora number of FUS financed organisations, but also, in some cases, to the exclusion of valuable organisations and, conversely, to the admission of artistically less valuable although commercially more solid ones. A revision of the funding criteria - with more emphasis on quality, and less on the mathematically assessed characteristics - is being sought unanimously. But no changes are likely within three years, during which several performing arts organisations will have to endure a hard life to survive...

Besides the modification of the funding system, a rationalisation of the present "jungle" of the organisations' typologies taken into account for each of the four disciplinary domains was also envisaged by the *Decree*. The most notable, and controversial, has been the one dealing with the theatre domain, in particular with the former three categories of the *Teatri Stabili (Public, Private and Experimental)*, which have been downsized to two categories: *Teatri nazionali* – of national and international relevance, and co-financed by the local government at 100% of the state subsidy – and *Teatri di rilevanza culturale/TRIC*, co-financed by local governments at 40% of the state subsidy.

Seven *Teatri nazionali* have been endorsed at the end of 2015: including the most established ones of Milan, Rome, Turin, as well as Naples (the only one located in Southern Italy) and three others in Toscana, Veneto and Emilia Romagna - resulting from the melding of previous smaller organisations, in order to meet the requirements established by the *Decree* have been added... too many for the scant financial allocation made available, and not all are equally deserving some argue. Admissions and exclusions from the *TRIC* category have been criticised, as well.

Changes in these quite controversial measures in the not too distant future are in the air, though, given the fact that a *Decree of 28 January 2016* on cinema (see chapter 5.3.6) also delegates the government to rationalise legislation on the live performing arts in the long awaited, comprehensive reform which has been named by the law the new *Codex for the Performing Arts*.

### 5.3.3 Cultural heritage

A new *Heritage and Landscape Codex* – aimed at rationalising huge layers of multifaceted legislation regulating the field since the early past century – was adopted by Minister Urbani through the *Delegated Decree 42/2004*, according to *Law 137/2002* (see chapter 5.2). It was further modified by Minister Buttiglione (*Leg. Decrees 156/2006* and *157/2006*) and by Minister Rutelli (*Leg. Decrees 62/2008* and *63/2008*), so much so that it can be defined as a complex and protracted "bipartisan endeavour".

This monumental *Codex*, made up of 184 Articles, attempts to be all-embracing. After sanctioning a new, more extended and up-to-date definition of cultural goods, also inclusive of immaterial goods, it regulates in detail all the functions pertaining to the heritage, archives and libraries – protection, valorisation, management, national and international circulation of cultural goods, etc. – as well as to the landscape.

Although a large part of the huge pre-existing legislation dealing with this matter – from the first extensive law regulating the protection of the heritage, *Law 1089/1939*, up to the recent legislation in support of public-private partnership (see chapter 4.2.2) – has been incorporated into this new *Codex*, some quite substantial changes have also been introduced over time. The most controversial ones have been dealing with the alienation of public cultural property and the possibility to entrust private entities – both non-profit and profit – with the management of public museums, monuments and sites. Following a fierce debate, though, these two measures have been considerably softened in the following amendments to the *Codex*. The possibility to hand over the management of public cultural property to the private for-profit sector was, in fact, explicitly excluded by *Leg. Decree 156/2006*, whereas new measures to prevent the alienation or improper economic exploitation of public cultural property were adopted by *Leg. Decree 63/2008*.

Further changes were introduced by *Leg. Decrees 62* and *63/2008* (respectively devoted to the heritage and landscape), the former introducing new measures to prevent the improper alienation of public property, whereas the second endowed the *Sovrintendenze* with stronger powers with regard to landscape planning restrictions and the granting of permits.

However the safeguarding powers formerly granted to the *Sovrintendenze* have been subsequently somehow downgraded by *Ministerial Decree 29 August 2014*, the final say in landscape and heritage matters having been entrusted to the newly created, more plethoric, *Regional Commissions for Heritage* (see also chapter 3.2). A further, much more controversial possible downgrading could be brought about by the implementation of *Law 124/2015 on the reform of public administration* (the so called *legge Madia*), which provides for all administrative territorial branches – including the *Sovrintendenze* - to be incorporated into the prefectures, thus subordinating heritage safeguarding decisions to the prefects (Ministry of the Interior). Despite the reassurances of "non interference" by Minister Franceschini, the prefects' future role in this respect – in particular as far as planning restrictions are concerned - is actually still unclear...

### 5.3.4 Literature and libraries

After a parliamentary procedure of four years, in July 2011 Italy joined the many European countries which have adopted laws on *fixed book pricing*. *Law 128/2011*, explicitly inspired by the French 1981 law, establishes at 15% – with some well-defined exceptions –

the maximum level of discount allowed for the price of books. The ratio of the law is, as usual, the support of pluralism and diversity: for the authors, for the publishers, and for book commerce. It mainly benefits the small publishing houses and book sellers and distributors, which cannot afford a competition based on huge discounts.

The subsequent step of extending the fixed book price also to the commerce of digital books, though – as it already happens in the U.S. and, of late, also in France – has not yet been envisaged.

Apart from regulations under the copyright laws, there is no national legislation envisaging substantial financial support for *writers* and *book publishers* in Italy, with the only exception of a few book awards and limited indirect support to journals of "high cultural interest". By far the main – quite substantial – state financial support for most book publishing and distribution is *indirect support*, through a regulation establishing a reduced VAT rate of 4%: also adopted for the press.

In a country with exceptionally low reading rates (see chapter 8.2.1), the creation, in 2006, of a *Centre for Books and Reading* at the Ministry for Heritage, endowed with a significant level of autonomy, has been generally welcomed. The mission assigned to the Centre is the promotion of book publishing – through educational campaigns and through prizes and events, both in Italy and abroad – and a better awareness of the role of reading for the building of citizenship. Given the scant and further declining Italian reading indexes (see Table 10, chapter 8.2.1) this mission, though, is still far to have been accomplished...

As for *libraries*, legislative and regulatory functions related to local public and private libraries were transferred to the regions in 1972, and most of the twenty regions have since adopted ad hoc legislation. MiBACT, though, is still directly in charge of 46 state libraries, including the two national libraries of Rome and Florence. From the legislative point of view, those libraries are included in the cultural goods dealt with by the Codex.

Furthermore, it is worth mentioning that the recent *Decree of 28 January 2016*, by changing the state *Sovrintendenze for Archives* to the *Sovrintendenze for Archives and Books* – will also retransfer from the regions to the state responsibilities for the safeguarding of all Italian libraries.

### 5.3.5 Architecture and spatial planning

An initiative aimed at promoting modern architecture had been undertaken in 2008, by submitting to the Parliament a draft law on "architectural quality", much inspired by the homonymous draft law of 2004: the systematic promotion of architectural competitions and the elaboration of a *Triennial plan for architectural quality* were among its main goals.

Presently, as far as architectural reshaping of urban contexts is concerned, the main focus has been placed on the need to regenerate and upgrade run-down urban suburbs, and to better reconnect them with city centres. "Archistar" Renzo Piano already offered support in planning and capacity building for such an endeavour, which ranks also high in the priorities of Minister Franceschini: 3 million EUR have been allocated by *Law 106/2014* for investments in cultural projects for the rejuvenation of urban suburbs (see chapter 5.3.1).

Even more, 500 million EUR have been allocated by the *Financial stability law for 2016* for urban regeneration of suburbs of the metropolitan cities and the main municipalities, as well as for the restructuring of educational and cultural services aimed at boosting social inclusion.

### 5.3.6 Film, video and photography

*Law 163/1965* was the first comprehensive law adopted in the cultural field in post war Italy. Although this law provided for all phases of the value chain – including distribution, diffusion and promotion – to be more or less subsidised by the state, the lion's share of government funding has always been absorbed by production. State contributions were allocated – *ex ante*, in the form of loans and grants, and / or *ex post*, either in the form of prizes, or automatically, through percentage contributions on box office receipts.

While this law effectively supported the Italian film industry during the first decade of its implementation, the invasion of films on private TV networks, following the end of the state monopoly on television in 1976, has been the determinant for a major drop in film consumption, and thus, subsequently, in film production, which reached its qualitative and quantitative low around the mid-1990s (see chapter 4.2.3). In order to foster quality production, *Law 153/1994* introduced a special category for films classified "of national interest", which could attract public funding of up to 80% of the total costs, whereas further legislation adopted at the end of the 1990s, and in particular *Law 122/1996* (see chapter 4.2.3), gave a significant boost to the production of Italian films. However, as many of these films were poor in terms of both critical reviews and audiences, a substantial agreement was reached between subsequent governments and professional circles to amend a legislation which had turned out to be too much in favour of a low risk assumption by the film producers.

This was one of the problems to be dealt with by *Legislative Decree 28/2004*, a comprehensive law aiming at streamlining and rationalising *Law 163/1965* and all the following legislation on cinema activities, as well as at introducing substantial innovations, in particular the following:

- the adoption of a more selective *reference system*, based on qualitative as well as on economic criteria, for film producers eligible for state support;
- a higher ratio of financial participation of producers to the production costs of films classified of "national interest", by lowering the ratio of state support from 80% to 50%; and
- the enhancement of the role of the state owned company *Cinecittà Holding*, from production, distribution and promotion of national films in Italy and abroad, to additional strategic functions in the monitoring and evaluation of the whole system.

Although acknowledged as a step forward towards sectoral rationalisation, the law (followed by nine implementing regulations) has also been criticised, as it was felt that such a rigid reference system could act as a barrier to access for interesting but less well-known and established film producers.

The law's immediate unwanted side effect was actually the paralysis of financial allocations to cinema activities until the end of 2005, as a result of the endemic state / regional conflict. In fact, the Tuscany and Emilia Romagna regions appealed to the Constitutional Court against the *Decree*, for not taking into account the new *concurrent competencies* in the promotion and financing of cultural activities, entrusted by *Constitutional Law 3-2001* (see chapter 5.1.2) both to the state and the Regions. In its *Decision of 19/7/2005* the Constitutional Court endorsed the Regions' claim, thus invalidating all the allocations of funds to the film industry, decided upon autonomously by the Ministry. A new *Leg. Decree 164/2005* subsequently provided for joint approval - both by the Ministry and by the State-Regions Conference- of every decision concerning the regulating and funding of film production and distribution.

Three draft laws amending *Leg. Decree 28/2004* had been presented to the Parliament in the past legislation, all of them more or less based on the following key points: 1) an increase in financial support to the cinema industry, to be obtained also by extending



existing measures adopted for national TV networks by *Law 122/1996 to Pay TV (Sky Italia)* and the new media as well (see chapter 4.2.3); 2) the introduction of new fiscal incentives in the form of a *tax credit* and *tax shelter*, the latter also in favour of companies outside the cinema and audiovisual sector, but investing in the production and distribution of Italian films.

In order to speed up their much awaited adoption, the fiscal incentives giving relief to the cinema industry were subsequently anticipated in *Law 244/2007*, and finally endorsed by *Law 133/2008*. The related implementing regulations – whose applicability was however limited to the years 2008, 2009 and 2010 – came into force through two Decrees (for *tax shelters* and for *tax credits*, respectively), adopted in May 2009.

The positive effects induced in recent years in the Italian film industry by the implementation of the above mentioned tax relief measures (see also chapter 4.2.3) – along with the pressure exercised by the film industry, with the support of the Minister for Heritage – finally persuaded the reluctant Minister for the Economy to extend these fiscal incentives to the end of 2013. As established by *Leg. Decree 34/2011*, the related costs – along with the increase in MIBACT's budget – have benefited from an increase in oil taxes. Again threatened with abolition, the tax credit measure – strenuously supported by the film *milieu* – was finally confirmed and made permanent by *Leg. Decree n. 91/2013*. Furthermore, *Law 106/2014* increased from 5 to 10 million EUR the maximum amount of tax credit for foreign investments in Italian film production, and introduced a temporary tax credit for the restructuring and technical refurbishment of cinema halls for the years 2015 and 2016. Finally, the *Financial Stability Law for 2016* has established the related budgetary allocation at 115 million EUR for 2015 and 140 million for 2016.

Furthermore a new draft law for cinema has been adopted by the Council of Ministries on 28 January 2015. When finally endorsed, the law will increase by 60% the ad hoc state financial allocations, by creating a *Fund for the development of the cinema and audiovisual industries* yearly endowed with 400 million EUR. The Fund will be financed by the state through tax income drawn from the television and audio-visual companies, and no more – as was the case for *Law 122/1996*, and was envisaged by previous draft laws – by the audio-visual companies themselves through given percentages drawn on their income. Funding criteria will be changed and made more automatic, by abolishing the existing prizes for *films of national interest*. Special incentives for young authors and for the preservation and development of new cinema halls have also been envisaged.

Such prospects of a long expected increase in the financial resources allocated to the cinema industry have been obviously very well received by film professionals: some, though, are arguing that "automatic criteria" may mean more "market oriented criteria"....

Finally, as far as our traditional state-owned film companies' system is concerned (see chapter 1), whereas in 2009 *Cinecittà Holding* (entrusted with film promotion in Italy and abroad) was merged with *Istituto Luce* (film diffusion and production) into the new company *Cinecittà Luce*, *Law n. 111/2011* changed once again its name into *Istituto Luce Cinecittà*: a new, much slimmer company, with a shrinking budget and personnel (half of the staff having been actually transferred to MIBACT's DG for Cinema).

### 5.3.7 Mass media

This section will deal simultaneously with *radio / television* and *the press*: legislation on these two media is, in fact, strictly interconnected in our country, as they are regulated, since the 1990s, under a unified system made up of "umbrella laws".

When a *Constitutional Court Decision, taken in 1976*, abolished the Italian state monopoly on local radio and TV broadcasting, a protracted legislative gap – allowing the

proliferation of private local stations which subsequently became national networks – resulted in the creation of a *duopoly* by RAI (the public company) and Mediaset (the private company owned by the media tycoon and present Prime Minister, Silvio Berlusconi). Television thrived in this uniquely unregulated system, thus exercising fierce competition towards the other media: the cinema (see chapter 5.3.6) and the press industry, the latter already endemically affected by low reading rates (see chapter 7.2).

At the end of the 1970s, the press in Italy – confronted with falling income from the sale of newspapers and periodicals, as well as with a decline in advertising (see chapter 4.2.3) – represented a classic case of "market failure", not being able to survive without direct and indirect public financing. Ad hoc legislation started with *Law 416/1981 on the discipline and financial subsidies for the publishing industry of dailies and periodicals*, by introducing – besides the first antitrust measures in the press system – a whole range of financial support measures for this troubled industry: tax incentives for capital investments, loans, grants, and postal tariff facilities. The criteria for support were subsequently modified by *Law 250/1990 on subsidies to the publishing industry of dailies and periodicals*, by further increasing the amount of the state financial grants. Subsequently various budget laws have modified the grants, by significantly raising them up to around 500 million EUR in 2007: so much so that, for several years, the Italian press industry has probably been among those most heavily subsidised in Europe. However, since the end of that decade, such grants have been substantially reduced (see chapter 4.2.3).

It should be mentioned that, the 2007 report *Daily, Periodical and Multimedia Publishing*, issued by the Antitrust Authority, had actually been very critical of the support system to the press in Italy, deemed also by the Court of Accounts as characterised by "a stratification of heterogeneous direct and indirect measures... where it is not easy to single out an organic and well planned underlying strategy aimed at the protection of pluralism".

A reform of the existing system has actually been envisaged by *DL n. 63/2011* – the so-called *Decreto Salva Italia*, adopted by the Monti Government with a view to rebalancing Italy's financial situation. According to *Article 29*, the Decree provided for the current system of direct state subsidies to newspapers and periodicals to be replaced, in the near future, by subsidies to the publishing industry aimed at fostering technological innovation as well as the informatisation of the distribution system. Meanwhile, *D.L. n. 103/2012* established more stringent prerequisites for having access to state contributions. Furthermore, to encourage the digitalisation of the press, it provided access to increased state contributions for newspapers and periodicals transferring their publication from paper to on-line format.

Consequently, while ordinary contributions to the press underwent a further, strong reduction (see chapter 4.2.3), a new law – *Law 147/2013* – established an "extraordinary fund for the support of the publishing industries". However this fund – endowed by the law with 50 million EUR for 2014, 40 million for 2015 and 30 million for 2016 – is not only aimed at encouraging technological and digital innovation, but also at providing a social security "cushion" to allow slumping publishing houses to anticipate retirement measures concerning journalists considered to be redundant.

Such rationalising measures highlight the extent of the financial crisis affecting the press and threatening not only employment, but pluralism in the information system as well, in a country with a scant readers' index (see chapter 8.2.1), and where a large number of Italian families still have poor access to the Internet (see chapter 4.2.11).

To cope with such a chronic and protracted crisis in the publishing industry - more and more heavily affected by the decline in advertising revenues and in earned income from sales (see chapter 4.2.6) - the Renzi government has addressed this issue, as well. In February 2016 a draft law on the creation, at the Ministry of the Economy, of a *Fund for the pluralism and innovation of information* – endowed with 100 million EUR for each

year between 2016 and 2018 - has been adopted by the Parliament, and is now pending at the Senate. It delegates the government to establish the criteria for allocating the fund's financial resources both to the publishing industry and to local television stations, according to guidelines aimed at encouraging innovation and further digitalisation, restructuring the distribution system, safeguarding minorities (including the linguistic ones) and – last but not least – providing social security measures for the declining employment in the field.

As far as the *television industry* in Italy is concerned, unlike in other countries, it remained totally unregulated throughout the 1980s, until *Law 223/1990* was finally adopted, to regulate the duopolistic public/private radio-television system. Besides dealing with the planning of radio frequencies, the distribution of licences between RAI, private networks and local broadcasters, advertising, etc., the law extended its scope to the communication system as a whole, including the press, notably by introducing comprehensive *antitrust measures* for the media industry, thus modifying regulations provided for the press by *Law 416/1981*. In particular, in order to prevent the abuse of dominant positions, publishers in control of more than 8% or 16% of circulating newspapers were not allowed to own, respectively, more than one or two TV licences.

A subsequent *Law (249/1997)* provided for the creation of AGCOM - a *Supervisory Authority for Guarantees in Communications*, a public autonomous agency - presently linked with the Undersecretary for Communications at the Ministry for Economic Development - with supervising powers for the press, TV, radio and telecommunications. The law also outlined additional antitrust measures stating, in particular, that no entity operating in the radio-television and in the publishing industries should control more than 20% of the total financial resources flowing to the field (advertising, licence fees, etc..).

This frequently disregarded antitrust legislation was significantly loosened by *Law 112/2004*, the so called "*Gasparri Law*" (named after the Centre-Right Minister for Communication) regulating the media sector. In fact, this controversial law further endorsed duopoly in the television system (see chapter 4.2.6), while modifying the rules of the game as far as antitrust measures are concerned, thus allowing uncontrolled expansion both for RAI and Mediaset, and reducing even more space for other media operators. Notwithstanding the will expressed by the centre-left government (2006-2008) to amend the *Gasparri Law*, and to contain the patent conflict of interests, the situation has even worsened throughout the years of the subsequent Berlusconi government (2008-2011).

Antitrust legislation and the conflict of interest do not seem to be a priority anymore for the centre-left government after the dismissal of Berlusconi, so much so that the issue has not been dealt with by *Law 229/2015 on the reform of RAI* - amending the Gasparri law - adopted in December 2016 by the Renzi government, and has been postponed to a further law. According to the *RAI reform law* - focused on the reorganisation of the company's governance – its board of 7 members are elected by the Parliament, by the Minister of the Economy and by the employees of the company. The board's powers, though, will be diminished, as most of them are entrusted to a very powerful CEO, appointed by the Minister of the Economy. On the other hand, as far as the most important issue of redefining RAI's mission and the notion of public service are concerned, the law provides for a consultation to take place in 2016, also in view of the expiration, in the same year, of RAI's "Contract of Public Service" with the state. It should be mentioned that this law has not been well received by the many critics of the excesses of the Italian public television company's politicisation, who believe that RAI will be under more government control.

### **5.3.8 Other areas of culture specific legislation**

Information is currently not available.

## 6. Financing of culture

### 6.1 Short overview

As in most industrialised countries, the economics of culture in Italy follows a mixed economy model (see chapter 2.1), in which both the public and the private sectors share responsibility for the financing of cultural goods and activities. However, the public / private mix of financial resources significantly changed over the years.

Public expenditure - allocated by four levels of government: the state, the regions, the provinces, the municipalities - has traditionally been the primary source of support for heritage, archives and libraries, and an important one for the live performing arts (music, theatre, etc.). On the other hand the cultural industries - book publishing, the press, cinema and the audiovisuals - are mainly supported by the private sector through the marketplace: that is *household expenditure* for cultural goods and services, with the addition of *advertising* for radio television and the press. However, the boundaries between what the public and private sectors respectively fund have become more porous in the last decades: cinema, and the press have actually been heavily subsidised by government, due to problems of "market failure", whereas, since the 1980s, *sponsorship and donations* have become a more relevant source of support for heritage and museums.

The lack of comprehensive and exhaustive data on public and private expenditure for culture collected on a regular basis has always represented a "black hole" in our cultural information system, hampering the establishing of better synergies among different funding sources, so badly needed in times of financial constraint. In fact, unlike in other European countries, where ministries for culture (France, Spain...) or national statistical institutes (Germany, Sweden...) are responsible for regularly collecting data at least for the comprehensive government expenditure at all levels and from all the ministries and administrative units involved, in Italy, until recent times, such data have been only extemporaneously collected by public or private research organisations. The last comprehensive data were elaborated for the year 2000 by AEC's *Rapporto sull'economia della cultura in Italia 1990-2000*, whereas more recent data mainly focused on government financing of the cultural industries can be found in Fondazione Rosselli's *XIII Rapporto sull'economia dei media*.

It should be added that, for the time being, comparability even among countries regularly collecting statistics on public cultural financing cannot be reliably achieved, as stated in 2004 by the *Task Force on Cultural Financing* and subsequently confirmed by the *Essnet Task Force on Financing and Expenditure*. Comparability is hindered first and foremost by a lack of a common and sufficiently detailed definition of culture; furthermore, as it happens in Italy also, several countries do not provide regular information on cultural expenditure either by ministries other than the ministry of culture, or by the lower levels of government. Statistics on public cultural expenditure are still lacking in Eurostat's latest handbook *Culture in Europe 2011*.

Real progress in the international comparison of such statistics would probably require the adoption of a common taxonomy, like the UN classifications NACE (for economic activities) and ISCO (for professions). The good news is that, since 2014, the only existing UN classification on public expenditure – the COFOG (*Classification of the Functions of Government*), already collected by all EU countries at one digit level (8. *Recreation, culture and religion*) – is compulsorily collected at a two digit level. This will finally allow a step forward in international comparisons, at least as far as consolidated (net) overall government expenditure for culture and the cultural industries is concerned, by singling out

and summing up – within digit 8 – 8.2 *Cultural services* and 8.3 *Broadcasting and publishing services*.

As Istat has been collecting COFOG data at *two digits level* since 2008, we are allowed to define, on a yearly basis, at least the total amount of state and local public expenditure for culture starting from 2001 (see the following chapter 6.2.1 and chapter 6.2.2).

## **6.2 Public cultural expenditure**

### **6.2.1 Aggregated indicators**

Compared with the strong boost to overall public cultural expenditure in the past two decades – it doubled in the 1990s, after having more than doubled in the 1980s in nominal terms: see *Rapporti sull' Economia della Cultura*, op.cit. (even if data from different sources are not exactly comparable) – there has been a very substantial downturn in cultural funding in the 2000s.

According to Istat / COFOG data, the *total amount of public cultural expenditure* in 2014 (final expenditure, by all levels of government and all ministries and administrative units involved) – amounted to 5 464 million EUR. Compared with the 6 099 million spent in 2001, cuts in public cultural expenditure have reached 11.5% in nominal terms in the last fourteen years: which means that the *decrease* has actually been much more dramatic taking inflation into account.

Consequently, between 2001 and 2014 all the other indicators went down: expenditure per capita for the 60.6 million Italian inhabitants decreased from 99 to 90 EUR, the *ratio on GDP* from 0.46 to 0.35 % and, even more, the *ratio on public expenditure* - an indicator of the government's willingness to pay for culture, was hit by 1/3: from 0.99 to 0.66.

### **6.2.2 Public cultural expenditure broken down by level of government**

For the time being, it is not possible to comply with the classification of public cultural expenditure in Italy broken down by level of government according to the Compendium requirements.

Such a classification will be possible in the future only by means of special surveys. In fact, Istat's National Accounts breakdown is presently available only as far as *state* and *local* expenditure are concerned (where *local* includes regional, provincial and municipal expenditure), without any further distinction among levels of government. Such distinctions are quite problematic, for the total lack of official data on regional cultural expenditure, as regional budgets are not easily comparable, not having been standardised yet. On the other hand, overall, aggregated data on cultural expenditure both by the provinces and the municipalities are made available by *Istat provincial and municipal accounts* (see chapter 3.2).

For the time being, the following are the only comprehensive official data on overall public cultural expenditure allowing reliable and homogenous analysis of trends throughout the 2000s. It is worth noting that public cultural expenditure in Italy has traditionally been highly centralised, although the state share had gradually declined to around 40% of the total at the turn of the century.

**Table 4: Public cultural expenditure by level of government, in million EUR, 2001 and 2014**

Level of government	2001		2014		% var. 2001-2014
	million EUR	% of total	million EUR	% of total	
State*	2 476	40.6	1 903	34.8	-23.2
Local**	3 623	59.4	3 561	65.2	-1.8
<b>Total</b>	<b>6 099</b>	<b>100.0</b>	<b>5 464</b>	<b>100.0</b>	<b>-10.5</b>

Source: Elaborations by Associazione per l'Economia della Cultura on ISTAT / COFOG data.

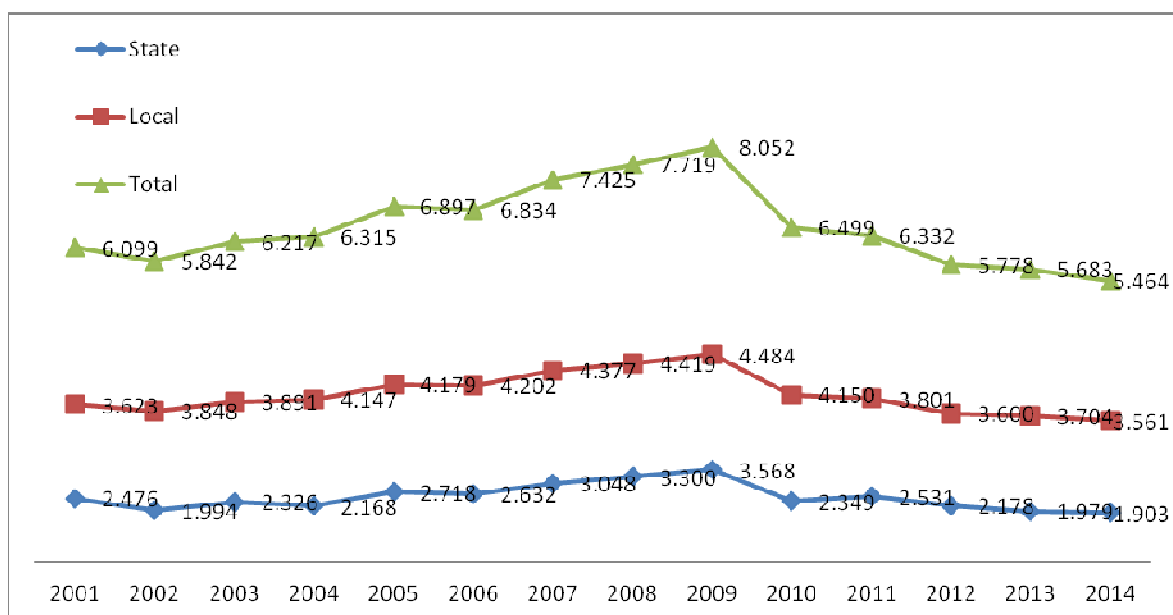
Notes: For the level of government data, consolidation is made within each level but not between levels. Therefore, the total public cultural expenditure is not consolidated. The data presented here are taken from the European System of Accounts 1995 - ESA95 Questionnaire 1100\_S13 - Expenditure of General Government. The COFOG groups considered are: 08.20 *Cultural services* (IS), 08.30 *Broadcasting and publishing services* (CS), and the residual group 08.50 *R&D Recreation, culture, and religion* (CS).

\* State expenditure mainly includes the Ministry for Heritage and the Prime Minister's Office.

\*\* Local expenditure includes Regional, Provincial and Municipal expenditure.

Table 4 shows that the decentralisation process went even further in the 2000s, as in 2014 around 2/3 of the public financing of culture was provided by local authorities, that is by the regions, provinces and municipalities. In fact, the decline has been much sharper in *state expenditure* (-23%), mostly allocated by the Ministry of Heritage for *cultural services*, followed at much distance by the Department of Information of the Prime Minister's Office and by the Ministry for Economic Development for *audiovisual and publishing services*, whose contribution declined at a much higher rate, mainly related to the collapse of subsidies to the press (see chapter 4.2.3). Such decreases in *state expenditure* have been counterbalanced and mitigated by more stability in *local expenditure*: the latter decreasing only by -1.8 %, while the decline of total public cultural expenditure has actually been limited at around 10%.

This diversified trend between local and state expenditure is also evident in Figure 4, showing the respective yearly ups and downs throughout the 2000s.

**Figure 4: Trends in public cultural expenditure by level of government 2001-2014 (million EUR)**

Source: Elaborations by Associazione per l'Economia della Cultura on ISTAT/COFOG data.

After a quite dynamic trend for cultural expenditure under the centre-left rule in the late 1990s, Figure 4 shows a sudden slow-down in the state cultural financing at the beginning

of the subsequent decade (when Berlusconi and the centre-right went back to power), followed alternatively by a decrease, stagnation and a moderate increase until 2008. At the same time local expenditure was slowly increasing. The highest peak for cultural expenditure was reached for both the state and the local level in 2008, with overall public cultural expenditure at 8 052 million EUR. Its drop between 2009 and 2014 to 6 464 million - clearly a consequence of the economic and financial downturn - has been quite harsh... In this time-span the trend of local cultural expenditure, badly affected by cuts in state transfers, has also been slowing down (-21%), although much less, indeed, than the nearly halved state cultural expenditure (-47%), thus acting, in some way, as a moderating factor.

### 6.2.3 Sector breakdown

As already noted, Istat's National Accounts data on public cultural expenditure are broken down (according to COFOG's two digits classification) mainly between two functions: cultural services and audiovisual and publishing services (see chapter 6.1). A slightly more detailed (although insufficient according to the Eurostat classification) breakdown by domain for state cultural expenditure is made available only by MIBACT, the ministry responsible for the bulk of such expenditure. Table 5 shows the amount and trend of MIBACT's final expenditure in the 2000s broken down by administrative units according to the Ministry's budgetary classification. These units have been regrouped in five domains: Heritage, Libraries and Archives, Performing Arts, Cinema, Administration and Interdisciplinary.

The quite significant decline in the expenditure of the ministry mainly responsible for culture since the turn of the century is clearly highlighted in the table, which shows that such decline was not only, like in other countries, the negative fall out of the economic downturn, but that it went back much earlier, as the result of a long-lasting governmental negative attitude to the financial support for culture and the arts.

**Table 5: Expenditure of the Ministry of Heritage and Cultural Activities by domain, 2001, 2013 and 2014 (final expenditure, million EUR)**

Domain	2001	2013	2014	% var. 2001-2014	% var 2013-2014
Heritage	1 042	577	629	-40	+9
Libraries and Archives	435	274	286	-34	+4
Performing Arts	447	361	330	-26	-9
Cinema	108	88	89	-18	—
Administration and Interdisciplinary	313	309	322	+3	+4
<b>Total*</b>	<b>2 345</b>	<b>1 609</b>	<b>1 656</b>	<b>-29</b>	<b>+3</b>

Source: Elaborations by Associazione per l'Economia della Cultura on MIBACT's final accounts.

Since 2001, the overall decline in the Ministry's expenditure has been very sharp, indeed (-29%, inflation not being taken into account) and unevenly distributed among the different domains. *Heritage* has been the most dramatically affected (-40%, although part of the R&D expenditure for heritage is supposedly included in the *Interdisciplinary* domain). *Archives and libraries* rank second in the loss of state funds (-34%), followed by the *Performing arts* (-26%) and *Cinema* (-18%). On the other hand *Administration and interdisciplinary* did better, with a slight increase in the considered time span (+3%).

It seems, though, that the bottom of the utmost decline in MiBACT's budget has been reached: if the year 2014 has witnessed only a small budget increase with respect to the

previous year, a more substantial reversal of the negative trend in our country's national government's expenditure for culture is presently in view. Notwithstanding the persistent downward trend in Italy's state expenditure, in fact, MiBACT's allocation in the 2016 provisional budget - 2 028 billion EUR – has again overcome – for the first time in years – the threshold of 2 000 billion. A first, if small, turnabout...

### 6.3 Trends and indicators for private cultural financing

By far the most relevant source of private financing for culture in Italy – according to the broader definition of culture adopted by the *Compendium* – is the marketplace: that is, *household expenditure for the purchase of cultural goods and services* (obviously not including the purchase of hardware – TV appliances, hi-fi, etc. – which does not represent a direct source for cultural funding). Reliable comprehensive data on household expenditure, not including the purchase of hardware, though are not regularly available in Italy.

*Advertising* ranks as the second source, although limited to the financial support of the media (radio TV, the press, cinema...). Advertising income has also been badly affected by the economic and financial crisis, as its earnings went down from 9.8 billion in 2010 to 7.4 billion EUR in 2014: a decrease of around -15% (AGCOM data).

*Private giving* in the form of *donations* and *sponsorship* only ranks in third place, and is by far the more limited source of cultural financing.

*Funding from lotteries* will not be considered in this chapter to avoid double counting, the financial resources flowing from the *Lotto* to the cultural sector being fully incorporated in MiBACT's budget. For more information about the financial amount stemming from lotteries for culture, utterly diminished in recent years, see chapter 5.1.3.

The analysis in this chapter will thus be limited, as far as possible in the light of the available data, to *private giving*.

Partial, official data on private giving to the cultural sector is regularly available only for *banking foundations*, *corporate donors* and *individual donors*. They are shown here (Table 6) in relation to their trends (2008-2014) in order to highlight how badly the impact of the financial crisis has affected private funding for culture and the arts as well.

It is necessary to bear in mind, though, that while the data available for banking foundations (stemming from *ACRI / Associazione Casse di Risparmio Italiane*) are exhaustive, those related to corporate and individual donations, (stemming from MiBACT) are substantially under-evaluated, while only dealing with donations formally endorsed by the Ministry for tax relief purposes. Due to lack of information, in fact, they do not include donations by all the many other grant-making foundations to the cultural sector (corporate foundations, family foundations etc., often supporting culture) not mediated by the ministry, as well as the quite substantial – if probably declining – amount of corporate sponsorship, often included in advertising budgets.

**Table 6: Selected private giving in support of the cultural sector, in million EUR, 2008 and 2013**

Source	2008	2013	% Var. 2008-2013
Banking foundations	513	269	-48
Donations by companies	32	31	–
Donations by individuals	29	6	-79
<b>Total</b>	<b>574</b>	<b>306</b>	<b>-47</b>

Source: Elaborations on Istat, *Statistiche culturali 2014*.



In comparison with 2008 – when total private giving reached the highest peak of 574 million EUR – Table 6 shows how substantial the negative effects of the economic downturn have been, as private giving nearly halved in a five year time lapse: -47% by 2013. Whereas donations by companies have remained quite stagnant, financial constraints have caused a dramatic collapse of individual donations (-79%). Donations by banking foundations have about halved, as well: -48% between 2008 and 2012, with a strong acceleration in the most recent years. This is bad news for the cultural sector, as banking foundations represent, by far, the core of private giving to culture and the arts in Italy, as the following paragraphs explain in more detail.

In Italy there has always been a tradition of supporting the arts and culture by the local savings banks, which have been privatised through subsequent laws since the 1990s. The first step towards reform (*Law 218/1990*) was to separate the non-profit mission of grant-giving from core banking activities. A subsequent step (*Law 451/1998*) was to create independent private foundations endowed with the sale of banking assets, devoted exclusively to the public sector goals precisely indicated by the law itself: scientific research, arts and heritage, health and welfare.

Throughout the years, these 88 newly endowed foundations substantially increased their grant-making to "arts and cultural goods and activities": from 183 million EUR in 2000 to 513 million in 2008. However, due to the protracted economic downturn and to the consequent, strong decline in the foundation's financial assets, support to the arts and culture has been substantially slowing down, to reach only 269 million EUR in 2014. Nevertheless, this represents the biggest sectoral share (34%) of the banking foundations' total giving, notwithstanding their high exposure to the competitive pressure exercised by health and welfare organisations, in times of social emergency and unrest.

The *XX Rapporto Fondazioni Bancarie, anno 2014* ([http://www.acri.it/17\\_ann/17\\_ann0050.asp](http://www.acri.it/17_ann/17_ann0050.asp)) actually confirms the unchanging attention towards the domain "arts and cultural goods and activities" as "a key factor for innovation and development". A change of strategies and a switch in priorities in recent years is also stated by the same report, with less attention for "safeguarding heritage" and an increased effort to support artistic activities and creativity in the territories, particularly with a view to fostering the strongly faltering youth employment. One of the latest flagship projects, started in 2010 by 10 foundations, has been "*Funder 35*", aimed at fostering competition among young people for the creation of "non-profit cultural enterprises". Several other foundations have since joined this successful project, which has been protracted beyond 2014.

Although the prevailing approach of the banking foundations has so far been one of grant-giving, they are showing a growing interest in developing their own long-term strategies and programmes, as well as in enhancing their role as catalysts in the cultural sector (see *Leg. Decree 368/98* in chapter 4.2.2). As a follow up to these strategies, several partnership agreements are being signed between the Ministry for Heritage, some regional authorities and the banking foundations, aiming at rationalising their cooperation in support of cultural development at the regional level.

For the banking foundation system to become a more and more efficient cultural policy partner for the state, a key issue to address is the strong territorial divide between the North-Centre and the South of Italy. In fact, only 13% of the total number of such foundations operates in the South and the islands: the risk of their relevant role in the financing of culture in our country is thus to foster further geographical imbalances in cultural supply and demand. In order to fill this huge gap, banking foundations, in agreement with voluntary organisations, created in 2006 a *Foundation for the South*, initially endowing it with 300 million EUR.

Official and reliable data about *corporate sponsorship* do not exist, in Italy. According to the only available data published by IPSOS, though, no wonder if the trend in the amount of sponsorship for culture and the performing arts seems to be, once again, downward in the recent difficult years: falling, in fact, from 269 to 159 million EUR between 2008 and 2013 (-41%). There have been, though, some notable exceptions, especially in the fancy "made in Italy" fashion world: among which the Rome *Fontana di Trevi* sponsored by the Fendi sisters, and, even more, the mega-sponsorship of Diego Della Valle (the corporate owner of Tod's fashion shoes), who in 2011 agreed to contribute as much as 25 million EUR for the restoration of the *Coliseum* in Rome, which is presently underway: the highest amount ever allocated for cultural sponsorship in Italy.

Finally, activities autonomously carried out more and more frequently by the private sector in support of culture and the arts within the framework of *corporate social responsibility* should also be mentioned, even if the related financial burden is not easily quantifiable. In this respect, it should be noted that the main actor is, once again, a bank. In fact, the most relevant example is the *Progetto cultura*, directly run by one of the main Italian banking groups, Intesa Sanpaolo, with the aim of contributing "not only to economic growth, but also to cultural and civic growth". Its foremost action – carried out under the brand *Gallerie d'Italia* – has been the reorganisation and exhibition of the previously inaccessible art collections owned by several banks merged in the group (Banca Commerciale, Cariplo, etc.) for the free enjoyment of the public at large, including educational activities. Three galleries, housed in important historic buildings belonging to the group, have been inaugurated in Milan (among which the *Cantieri del '900*, opened in 2012 in Piazza Scala), in Naples and in Vicenza; others will follow. Another goal of *Progetto Cultura* – contributing to the protection of Italian cultural heritage – is carried out under the brand *Restituzioni*, where more than 1 000 artworks have already been restored, in close cooperation with MIBACT's "soprintendenze".

The most relevant latest example of corporate social responsibility can be found, once more, in the high fashion world: the *Prada Foundation*, financed by the famous Prada fashion house. The Prada Foundation is not a single building, but rather an entire huge village devoted to the arts, which opened in May 2015 in Milan, thus rejuvenating part of its former industrial outskirts. In the bright courtyard of an old, abandoned liquor distillery refurbished by Rem Koolhaas, the archistar has already built two magnificent buildings - an exhibition hall and a cinema hall - and is about to build a third building: a ten floor tower for art exhibitions and events.

## 7. Public institutions in cultural infrastructure

### 7.1 Cultural infrastructure: tendencies & strategies

Most of the Italian cultural infrastructure is still, directly or indirectly, in the public domain.

Since the end of the 1990s, though, innovative legislation brought about substantial changes in the administration system of cultural goods and activities. The main trend was - and still is - "désétatisation": i.e. gradually entrusting "third sector" status to public cultural institutions, albeit still mainly financed by the public purse, in view of granting them more autonomy, and encouraging them towards public/private partnership.

The number of these organisations – notably in the form of foundations - has grown exponentially in recent times. The main reason for this success lies in a tendency to consider foundations as flexible tools, particularly fit for privately pursuing public aims; hence the growing propensity on the part of state and local authorities to use them as new agents of public policies, as well as to foster public-private partnership. The main fields of activity of these foundations are the organisation of exhibitions and events, the management of theatres, museums and sites and the protection of cultural goods.

The process started towards the end of the 1990s at the national level, and the first of the most relevant state-owned institutions concerned have been the following, mostly active in the performing arts domain:

- the fourteen main *opera houses* ("Enti autonomi lirici"), transformed, by Leg Decree 367/1996, into "Fondazioni liriche" (see also chapter 7.3);
- the *Biennale di Venezia*, the *Triennale di Milano* and the *Quadriennale di Roma*: public bodies organising prestigious exhibitions and events in the domain of the visual and / or performing arts, all transformed into foundations participated by the public sector; and
- the *Centro sperimentale di cinematografia*, composed of two separate entities: the *Cineteca nazionale* (the national film archive), and the *Scuola nazionale di cinema*, the main training institute for film-making.

The logic behind these measures was: a) to pursue a more efficient management of these institutions, traditionally paralysed by red tape; b) to ease the burden they represent for the public purse by facilitating fundraising from the private sector. The latter aim has, however, only been partially achieved, most of their running costs still being covered by the state budget.

Compared with the relative degree of autonomy that the above mentioned performing arts institutions had already enjoyed, the situation was far more critical for museums and archaeological sites, still so heavily embedded in the Ministry's administrative structure that they did not even have a separate budget, making it impossible to single out their costs. The first experimental reform attempt, undertaken in 1998, was to grant an autonomous status and budget to the major archaeological site of Pompei, albeit keeping it in the state administrative framework (see chapter 4.2.2). This experiment was subsequently extended to the four *national museum poles* ("poli museali nazionali"): the national art galleries and museum systems in Rome, Venice, Florence and Naples. A more innovative, step - in line with *Decree 368/1998*, allowing the Ministry to associate with other public authorities or private entities in the operation of state institutions - was the transformation of the National Egyptian Museum in Turin into a public-private foundation, with the participation of the Piemonte Region, the Turin Province and Municipality, on one hand, and the foundations Banco S. Paolo and Cassa di risparmio di Torino, on the other.

A further transformation into foundation status of the new state museum for contemporary art, MAXXI, followed in 2009, and in 2015 ENEL/Ente Nazionale Energia Elettrica became its "founding partner"(see chapter 8.1.1).

A sudden, strong acceleration of such processes has been brought about since 2014 by the Renzi Government, by granting in 2014 a peculiar special autonomy to twenty of the main Italian museums, monuments and archaeological sites (from the *Uffizi Gallery* to the *Royal Palace of Caserta*, from the *Villa Borghese* to the *Coliseum* ...) which will be soon followed in 2016 by another 10 museums, monuments or archaeological sites (see also chapter 3.2).

If most of the more important "desetatisation" experiments accomplished at the state level are still underway, many more changes of this type have been already carried out at the local level, as stated by subsequent yearly *Federculture Reports*, which assessed as many as 400 so called "*gestioni autonome*" (autonomous entities) active in the cultural sector.

This process was initiated by *Law 142/1990 on Local Autonomies* and has been further spread out and encouraged by *Decree 267/2000*, singling out different innovative models for the operation of "public non-economic local services". Among these models, the most frequently adopted for cultural organisations (theatres, auditoriums, exhibitions centres, museums, etc...) have been the following: *foundations, institutions, associations* - totalling a share of 59% - followed by *companies, consortia*, etc... Modernisation in managerial procedures and in promotion and communication techniques, increased capacity building, the fostering of innovative forms of public private partnership, are some of the ingredients of the growing success of these new type of cultural organisations, which can be symbolised by the extraordinary achievements of the *Fondazione Musica per Roma*, the operating arm of the new three hall auditorium in the capital city.

Privately owned cultural infrastructure as well: museums and galleries and, even more, theatres, are also quite usual in Italy. Both categories can apply for government funding – state and local - under certain conditions.

Only a minority of private cultural infrastructure is actually totally self-supported through the market, and / or through generous donors (the latter case is more frequent for family art collections turned into museums).

## 7.2 Basic data about selected institutions in the cultural sector

**Table 7: Cultural institutions, by domain**

Domain	Cultural institutions (sub-domains)	Number (2014)
<b>Cultural heritage</b>	Immovable assets (registered))	46 025 architectural goods, 5 668 archaeological goods
	Museums, monuments and sites (organisations)	4 740 (of which 3 847 are museums)
	Archives (of public authorities)	8 328
<b>Visual arts</b>	Public art galleries / exhibition venues	n.a.
	Art academies (or universities)	20
<b>Performing arts</b>	Symphonic orchestras*	12 (of which 1 of national relevance)
	Music schools	n.a.
	Music / theatre academies (or universities)	58 music conservatories, 1 dance and 1 theatre academy
	Dramatic theatre*	47 "Teatri stabili" (public,

		private, experimental), 172 theatre touring companies
	Music theatres, opera houses*	41 (of which 14 are of national relevance)
	Dance and ballet companies*	71
<b>Books and Libraries</b>	Libraries	13 457 (of which 46 national scientific libraries)
<b>Audiovisual</b>	Broadcasting organisations	<i>Television</i> : 7 national networks (of which 3 public networks), 1 pay TV, 593 local. <i>Radio</i> : 19 national, 1 820 local
<b>Interdisciplinary</b>	Socio-cultural centres / cultural houses	n.a

Source(s): Istat, *Statistiche culturali 2014*, Istat, *Special surveys on Italian museums 2011*, MIBACT, Osservatorio dello Spettacolo, *Relazione sulla utilizzazione del Fondo Unico per lo Spettacolo 2014* (data concern only the main state-funded institutions and organisations);

As shown in Table 7, if recent data about cultural and performing arts infrastructures are being made available by official ministerial sources, as well as by Istat (the national statistical office), for the time being data on exhibition halls, music schools and cultural houses are not available.

Comparable statistical data allowing examination of trends for all the above mentioned infrastructures, besides the national ones, are also not to be easily found. The only exception is the one referring to museums and sites, whose overall number has increased by 15% in a decade: from 4 120 in 1996 to 4 740 in 2006 (the years for which the most recent special Istat surveys on Italian local museums have been carried out). Yearly statistics on museums, in fact, are made available by MIBACT only for the 424 national museums and sites.

### 7.3 Status and partnerships of public cultural institutions

The first and most far reaching reform in the juridical and administrative status aimed at a modernisation of major cultural institutions in the 1990s has been the above mentioned reform (see chapter 5.3.2) of the fourteen main public opera houses (Enti autonomi lirici) - including La Scala in Milan, the Rome Opera, La Fenice in Venice, the Maggio Fiorentino, the S. Carlo in Naples, etc. - and the only national orchestra: the Accademia di S. Cecilia, previously regulated by *Law 800/1965*. The reform was deemed necessary for rationalising the exceeding costs of such privileged institutions, amounting to as much as half of the total state expenditure for the performing arts and the film industry. *Leg. Decrees 367/1996* and *134/1998* were thus aimed at transforming the opera houses into more flexible "lyric foundations" with a private status, possibly able to attract private capital for up to 40% of their endowment through fiscal incentives. However, only La Scala was able to immediately obtain the required private support: for the other opera houses, formally transformed into foundations, the actual development of public-private partnerships turned out to be far more problematic than expected, especially for the lyric foundations located south of Rome, in the economically less prosperous "Mezzogiorno".

As most of the financial burden of the lyric foundations is still covered by tax revenue, the 29% decrease in state allocations from 250 to 183 million EUR between 2008 and 2013, matched by the constant rise in fixed costs (mostly absorbed by salaries) is getting more and more unsustainable, urgently calling for action. To prevent the collapse of such a relevant component of Italian musical life - presently still mainly benefiting the "happy few", as only 3% of Italian citizens attended a lyric performance in 2006 (Istat, *Time*

*budget survey*) - and to make its paramount costs more socially acceptable during an economic recession, a first step towards a financial rationalisation was undertaken in 2010.

*Law n. 100/2010* was actually trying to cope with the precarious situation of the lyric foundations mainly by containing the dynamic of rising salaries and by calling for a deep revision of the foundations' national labour contract. The decree also foresaw the possibility to grant, upon request, a *special autonomous status* – allowing more freedom in decision-making and the adoption of labour contracts differing from the national one – to those foundations presenting a number of given prerequisites, later more precisely defined by *Presidential Decree 117/2011*: special international relevance, high level of artistic productivity, balanced budgets at least in four of the five years preceding the request for autonomous status, earned income equal to not less than 40% of the amount of state contributions, substantial amount of private financing.

No wonder that, for the time being, only two of the lyric foundations have been able to attain such, much yearned for, autonomous status: the *Santa Cecilia Academy* of Rome (the only Italian national orchestra), subsequently followed by *La Scala*. Most of the other theatres are in more or less bad shape, so much so that many of them have been put, one after the other, under the administration of external commissioners: in recent years this has been the case, among other, with Teatro Carlo Felice (Genoa), Teatro S. Carlo (Naples), the Rome Opera, Maggio Fiorentino (Florence) and Teatro Petruzzelli (Bari).

To deal with this extremely precarious situation, which threatens what is considered the cornerstone of Italian musical life, in June 2013 Minister Bray called for the institution of a technical, "emergency" panel to urgently discuss institutional and economic ways of dealing with the crisis. The result was the adoption, within *Law 112/2013*, of measures aimed at the re launch of the lyric foundations system as a whole through a huge set of rules concerning the reform of their statutes and of the criteria of allocation of state subsidies, taking into account the plurality of funding sources, productivity and co-productions, the need to foster creativity and artistic innovation, along with an improved territorial and social outreach. Furthermore, additional emergency measures were added for the recovery and restructuring of the lyric foundations on the verge of bankruptcy, through the creation of an ad hoc Fund of 75 million EUR for the year 2014, operated by a new, extraordinary commissioner. To get access to this fund the foundations had to draft a restructuring plan for balancing their budget within the subsequent three years, also by reducing their technical administrative personnel and by modifying their excessively indulgent additional labour contracts.

Although this emergency measure had been drafted by the Ministry having in mind a couple of the lyric foundations, it happened, unexpectedly, that eight of them, still on the verge of bankruptcy, applied for the rescue....As a consequence, on one hand, *Law 106/2014* had to provide for an increase in the Fund of an additional 50 million EUR for the year 2014, while on the other hand a wave of social unrest resulting from the harsh conditions blew down on some of the foundations, recently culminating with a rebellion, and a subsequent collective dismissal of all the musicians of the *Rome Opera* orchestra.

Thanks to the firmness of a brilliant sovrintendente, Carlo Fuortes, this arm wrestling finally had a happy ending in early 2015, with the re-employment of the musicians after their surrender and acceptance of modifying their loose additional labour contracts in order to improve their – previously quite low- productivity rate (their average yearly working time having been estimated at only 125 days).

No wonder if in 2016 the presently very well managed *Rome Opera* is at the forefront of our lyric foundations for earned income, outreach, as well as artistic excellence and innovation.

## 8. Promoting creativity and participation

### 8.1 Support to artists and other creative workers

#### 8.1.1 Overview of strategies, programmes and direct or indirect forms of support

*Performing artists* in Italy mostly receive indirect government support. They make their living mainly through their work for performing arts organisations, most of which are more or less subsidised from the public purse. They also enjoy a favourable social security system (see chapter 5.1.4). Unlike in France and in other countries, though, there are no measures in favour of unemployed performing artists: which is a problematic situation in times of financial downturn.

On the other hand (see chapter 1 and chapter 5.3.1), the situation of Italian *visual artists* is much less favourable. Since the post war time they do not enjoy any substantial direct or indirect government support, and they actually make their living either in the marketplace (if they manage to reach fame) or, more frequently, through second jobs (mainly teaching at schools or arts academies).

The main legal provision in their favour – inherited from fascist times (see chapter 1) - is *Law 717/1949* on "2% for the arts", establishing that 2% of the investment costs of any public building (with the exception of schools) should be allocated to the commissioning of a work of art by a living artist. Due to the questionable criteria adopted in the choice of eligible artists, the law largely remained ineffective. In recent times, however, it seems that it has been more frequently implemented, notably in the case of subways, jails and army barracks: however, exhaustive information is not available. A long overdue reform of *Law 717* – foreseen in the framework of the *Draft Law for Architectural Quality* (see chapter 5.3.1 and chapter 5.3.5) – is still waiting to be carried out.

Another measure in support of contemporary artistic creativity is the already mentioned art. 3 of *Law n. 29/2001* (see chapter 5.3.1), providing for the drafting of *Plans for Contemporary Art* aimed at increasing the national asset of contemporary works of art by living artists less than 50 years old, including photography, industrial design and architectural plans. The law is implemented by means of triennial plans drafted by the MiBACT in agreement with its main beneficiaries: the national museums and galleries of modern and contemporary art. However, its endowment for 2013 was only 1.6 million EUR, which was declared "shameful" by Minister Bray.

In addition, compared with the other European countries, and in particular Northern European countries, Italian post-war legislation in general has not been very supportive of visual artists, who neither enjoy *ad hoc* social security measures or fiscal incentives, nor have regular access to travel grants, low rental rates for working spaces, etc. As far as the latter are concerned, though, an *ad hoc* measure in favour of young artists has been adopted for the first time in the framework of *Leg. Decree n. 91/2013*. According to the Decree (art. 6), in order "to foster the availability of areas for the creation and production of contemporary arts", the Minister of the Cultural Heritage should single out every year a list of unused real estate properties belonging to the state administration to be hired at low rental prices as working spaces to cooperatives or associations of artists aged between 18 and 35.

Until recently, government support for the promotion of contemporary creation in the visual arts has been mostly indirectly provided for through the three main national exhibiting institutions for contemporary visual arts: the *Biennale di Venezia*, the *Triennale di Milano*

and the *Quadriennale di Roma*, all of which recently underwent, by law, substantial reorganisation measures.

Increased indirect support to visual artists and architects, as well as to the promotion of contemporary art, though, is presently also at the core of the activities of the new *Museum of the Arts of the XXI century/MAXXI* (see also chapter 5.3.1). Successfully inaugurated in spring 2010, MAXXI – located in a bold, spectacular building created by architect Zaha Hadid on the grounds of an old army barracks - has actually been conceived not only as a museum with a permanent collection and exhibition spaces, but also as a laboratory considered to be of strategic importance for research and experimentation in interdisciplinary artistic creativity. While the state allows public-private partnership, until recently the museum had only been supported by the state. Finally, in 2015, MAXXI was able to attract private financial support, with ENEL/Ente Nazionale Energia Elettrica becoming its "founding partner", allocating 1.8 million EUR over three years to the museum, plus other benefits and "in kind" support through delivering electricity for its special lighting.

An unconventional "third sector" actor – *GAI / Associazione per il Circuito dei Giovani Artisti Italiani* – should be singled out, as well, for its innovative and longstanding training, promotional and research activities in support of "youth creativity". From the legal point of view, *GAI* - started in 1989 - is an association representing 39 local administrations (regional and municipal authorities) and private partners. Since 2001 it has also created a portal – <http://www.giovanartisti.it> – providing information and resources in the field of the visual and the performing arts, as well as a database of young creators. *GAI* is also the Italian coordinator for the *Pépinières Européennes pour Jeunes Artistes*.

As far as youth creativity is concerned, it should also be noted that the municipality of Milan hosted the *XVII Mediterranean Young Artists Biennale* in October 2015, which saw the participation of more than 300 visual arts, performing arts and media artists from the Mediterranean countries of the Northern and Southern shores.

Finally, banking foundations are increasingly supporting youth creativity in the arts sector, by launching new call for proposals such as "Promoting Youth Creativity" (Fondazione Cariplo) and "Creative Generation" (Compagnia di San Paolo). The call "UNDER35" (Fund for Youth Cultural Enterprise) in particular should be singled out, being the result of a cooperation between 10 banking Foundations from North and Central Italy.

### **8.1.2 Special artists' funds**

It is worth noting that *GAI*, the association of young Italian artists mentioned in the previous chapter, is a partner, along with *MIBACT*, of the project *DEMO-Moving up*, actively promoting the creation of an annual fund in support of the international mobility of Italian artists. The fund – unique for Italy – amounted to 389 000 EUR for 2013-2014, of which 2/3 was provided by *MiBACT* (DG Contemporary Arts, Architecture and Urban Suburbs, and DG Performing Arts). It was started in 1999, and since its creation it has provided support to 697 projects and to 1 200 visual and performing artists aged between 18 and 35 years. Furthermore, scholarships have been awarded for artists in residence in Berlin, Paris, Istanbul and New York.

### **8.1.3 Grants, awards, scholarships**

There are no specific funds, grants, scholarships for artists of relevance in Italy at the state level. Support of this kind may be provided in some cases by Regions and municipalities, but information is currently not available.



### 8.1.4 Support to professional artists associations or unions

Although there are several artists associations and unions in Italy, they do not receive any government support.

## 8.2 Cultural consumption and participation

### 8.2.1 Trends and figures

In Italy there are two different sets of data regarding cultural demand:

- *attendance data*, measuring cultural consumption through the number of theatre tickets sold, the number of visitors to museums, etc, by collecting statistics and carrying out audience surveys. The main source of data for the performing arts is SIAE, the copyright society, whereas heritage data is regularly collected by the Heritage Ministry for national museums and sites; and
- *participation data*, which is obtained through sample surveys, by singling out population rates involved in the various cultural activities: visiting museums and exhibitions, attending musical and theatrical performances, reading books and newspapers, etc. This data is mainly collected by ISTAT – Italy's national statistical institute – in the framework of its *Multipurpose Survey*, in line with those carried out in other European countries.

Both types of data are important, and needed. Attendance data – where upward trends can be determined by higher frequency by the same persons – are indicators of artistic and economic success, but they cannot be considered as social indicators of achievements in outreach to wider audiences. The latter can be measured through participation sample surveys, well correlated to socio demographic features (age, gender, profession, etc).

Attendance figures for the performing arts are collected on a yearly basis by SIAE. Whereas until 2010 the trend had not been too negative, the slowdown caused by the economic downturn since 2011 is still progressing, with a 6.1% decrease in 2014 compared with the previous year.

**Table 8: Attendance figures for the performing arts, broken down by discipline, 2013 and 2014 (number of tickets sold, in thousands)**

Field	2013	2014	% Var. (2013-2014)
Theatre	14 029	13 747	-1.1
Musical comedy	1 355	1 255	-7.4
Opera	2 046	2 001	-2.2
Dance	1 976	2 048	+3.6
Classical music concerts	3 096	3 111	+0.5
Cinema	105 740	98 252	-7.8
<b>Total</b>	<b>128 242</b>	<b>120 414</b>	<b>-6.1</b>

Source: Siae, *Annuario dello spettacolo 2014*.

The worst trend has been registered for cinema, following a quite significant, if anomalous, growth in attendance in the previous year. But the trend has been negative - or stagnant - for the performing arts disciplines as well, where dance has been the only positive exception.

Interestingly, on the other hand the trend for museum visits - notwithstanding the protracted economic recession - seems presently to oppose the current downward trend. As

far as visitors to the 405 national museums and sites are concerned, the present positive trend started in 2010, first thanks to active promotional campaigns by MiBACT's former DG for the Valorisation of Cultural Heritage, and later on thanks to the audience development strategies devised by minister Franceschini (see chapter 8.2.2). As a matter of fact, the number of visitors actually increased by +15% in the last six years: from 37.3 million in 2010 to 42.9 million in 2015. Less recent data for all 4 740 Italian museums (public, local or private) elaborated by Istat's *Special surveys on Italian museums, 2011* ([http://www3.istat.it/dati/catalogo/20110524\\_00/](http://www3.istat.it/dati/catalogo/20110524_00/)) show an even higher increase in attendance, compared with a previous similar survey carried out in 2006: +65% over six years, that is from 63 million visits in 2006 to 104 million in 2011.

*Participation trends* in cultural activities (the ratio of the adult population involved in different types of activities) have been monitored by ISTAT on a yearly basis since 1993 in the framework of the *Multipurpose survey*. The last published data for "going out" activities, referring to 2014, take fully into account to which degree these activities have been negatively affected by the present economic downturn.

**Table 9: Participation in cultural activities and entertainment, in %, 2000-2014**

Year	Theatre	Cinema	Museums and exhibitions	Classical music concerts (incl. opera)	Other concerts
2000	17.2	44.7	28.6	8.5	18.3
2001	18.7	49.4	28.0	9.1	19.0
2002	18.7	49.7	28.1	9.0	19.4
2003	17.9	47.5	28.7	8.8	20.5
2005	19.9	50.7	27.6	8.9	19.6
2006	20.0	48.9	27.7	9.4	19.5
2007	21.0	48.8	27.9	9.3	19.2
2008	20.7	50.2	28.5	9.9	19.9
2009	21.5	49.6	28.8	10.1	20.5
2010	22.5	52.3	30.1	10.5	21.4
2011	21.9	53.7	29.7	10.1	20.8
2012	20.1	49.8	28.0	7.8	19.0
2013	18.5	47.0	25.9	9.1	17.8
2014	18.9	47.8	27.9	9.3	18.2

Source: ISTAT, *Indagine multiscopo: Aspetti della vita quotidiana, 2015*.

Note: Data refer to those aged over 6 years having attended the above mentioned activities at least once during the previous year.

As Table 9 shows, the highest peak in participation in cultural events was reached in 2010 – in 2011 for cinema - i.e. at the beginning of the financial downturn. Since then, participation has been more or less slowing down for all kinds of events and artistic disciplines - including museums, notwithstanding the high increase in visitors - with a slightly positive reversal, though, starting for all disciplines in 2014.

It should be thus noted that the divergences between museum attendance and participation show how trends in the former – dealing with the number of visits - are not necessarily parallel with trends in the participation rate, dealing with the rate of the population actually involved!

Participation in the media is far higher than for museums and the performing arts.

**Table 10: Individuals watching television, listening to radio, reading newspapers and books, in %, 2000-2014**

Year	TV (a)	Radio (a)	Newspapers (b) (c)	Books (b) (d)
2000	93.6	62.5	57.0	38.6
2001	94.5	63.2	61.7	40.4
2002	94.3	62.8	62.4	41.2
2003	94.7	64.6	60.1	41.4
2005	94.5	63.8	58.1	42.3
2006	94.2	63.0	58.3	44.1
2007	93.8	62.8	58.1	43.1
2008	94.3	59.8	56.6	44.0
2009	93.6	59.8	56.2	45.1
2010	93.5	59.5	55.0	46.8
2011	94.0	59.0	54.0	45.3
2012	92.4	58.3	52.1	46.0
2013	92.3	57.3	49.4	43.0
2014	91.1	56.7	48.7	43.5

Source: Istat, *Indagine multiscopo: Aspetti della vita quotidiana*.

Note: Data refer to: (a) over 3-year olds, (b) over 6-year olds; (c) individuals reading a newspaper at least once a week; (d) individuals reading at least one book a year.

Surprisingly enough – considering the financial constraints faced by many Italian families – participation rates for cheap home-based activities like radio and TV watching are also altogether continuing to slow down, along with the more expensive going-out activities. In particular, as far as reading habits are concerned, the marked decrease in reading newspapers had been initially counterbalanced by a quite significant dynamic in book reading, with a reading index increasing from 38.6% in 2000 to a peak of nearly 47% in 2010, to fall back again to 41.4% in 2014 - a quite disappointing downward trend, considering that Italy's reading index remains outrageously low, compared with most other European countries (Eurostat, *Cultural Statistics in the EU Pocketbook 2012*).

## 8.2.2 Policies and programmes

Since the mid 1990s, several initiatives have been undertaken to foster participation, although mainly on the *supply side*: reopening of closed museums, prolonging opening hours of museums and other heritage sites, and improving equipment along with general modernisation of museum services. The huge success of new, architecturally bold and appealing cultural infrastructures – such as the Auditorium *Parco della Musica* in Rome, or several museums of contemporary arts (e.g. the MAXXI in Rome, the MART in Rovereto...) – in attracting and blending different and unconventional types of audiences should be underlined.

Furthermore, special events of international significance like the *White Nights*, the *Museum Night*, the *Heritage Weeks*, the *Feasts of Music*, strategically aimed at involving citizenship and tourists alike, have by now become very popular in Italy, where they appeal to more and more huge crowds.

On the *demand side*, the frequent adoption of measures mainly targeted at attracting new and younger audiences, like the introduction of innovative, more flexible types of theatre subscriptions, of lower prices for cinema attendance in the afternoon, for access to opera rehearsals, etc..., as well as, more recently, for museums (see further), should also be mentioned. Much use has actually been made also of advertising campaigns and other popular techniques, like those aimed at multiplying promotional opportunities for free access.

Besides Istat's yearly *Multipurpose survey* (see chapter 8.2.1), audience studies or detailed research on the needs and expectations of those who do not visit museums / heritage institutions or do not participate in music, opera and theatre events are not regularly carried out in Italy. In comparison with other countries, where the use of marketing and access development strategies to increase cultural participation are by far more advanced and spread out, at the national as well as at regional and local level, there is still much space, in Italy, for more strategic actions to ensure that participation in cultural life is an opportunity for everyone.

With exactly this aim in mind, in 2012 MiBACT launched a call for proposals addressed to national museums, archaeological areas and historical sites to encourage and support them in the development of programmes and projects aimed at promoting cultural inclusion through innovative forms of participation. 17 projects were selected, funded and implemented with a grant of 900 000 EUR; they ranged from agreements with nearby commercial centres in order to attract new audiences, to re-designed visitor trails and mediation devices (see for example the project "At the museum with ...", promoted by the National Prehistoric Ethnographic Museum "Pigorini" and the National Museum of Eastern Art "Tucci", <http://www.almuseocon.beniculturali.it/>), to the improvement of services and communication tools.

A new strategy for museum audience development – closely inspired by the French example – has been envisaged by recent measures taken by Minister Franceschini. From July 2014, access to all national museums and monuments is free of charge every first Sunday of the month (the *Museum Sunday*); at least two *Museum Nights* (instead of one) will take place every year, with an entrance fee of 1 EUR; every Friday, all major national museums and sites, including the Uffizi, Pompeii and the Coliseum, will extend their opening hours to 10 p.m. On the other hand, pricing policies have been changed so as "to harmonise them", as Minister Franceschini declared, "with those currently enforced in other European countries": while free access is still guaranteed for those under 18 (and concessions are granted to those under 25), senior citizens and tourists (over 65) will have to pay the full price.

In Franceschini's view, these measures on opening hours and entrance fees will complement other efforts to "valorize" the Italian museum system (see chapter 4.2.2).

## **8.3 Arts and cultural education**

### **8.3.1 Institutional overview**

Historically, Fine Arts Academies and Academies of Music in Italy have been considered school institutions, and as such placed under the supervision of the Ministry of Education (MPI). In the 1990s, responsibility for the non-university sector of higher arts and cultural education was shared between MPI (institutions for fine and applied arts, dance, drama and music) and the Ministry of Heritage and Cultural Activities - MiBAC (institutions and programmes in heritage conservation and restoration, see chapter 8.3.4). During that decade, Academies and Conservatoires lobbied intensively to be granted university status for two main reasons: a) equivalent institutions in other EU member states already enjoyed university status, which meant that foreign professionals in the artistic sector were formally recognised with higher qualifications than Italian ones, despite having attained the same degree of higher education; b) over time, universities had become "competitors" to Academies and Conservatoires, having established their own courses in the arts and music (e.g. DAMS – Arts, Music and Performing Arts Disciplines).

The long-awaited reform of higher education in the artistic sector (drama, dance and music) finally started to take place in 1999, when the then Ministry for University and Scientific-Technological Research (MURST) issued *Law 508/99*. In 2001, MPI and MURST were merged into the new Ministry of Education, University and Research (MIUR), which is currently the main government body responsible for arts and cultural education and training through its DG for Higher Arts, Music and Dance Education (AFAM – Alta Formazione Artistica Musicale e Coreutica; for a list and description of AFAM institutions, see chapter 8.3.4). A further step in the reform of higher arts education was taken in December 2012, when AFAM courses were at last awarded university status (*Financial Stability Law 2012*). However, it is widely acknowledged across the sector that *Law 508/99* still remains by and large a dead letter. In order to address this stalemate and boost the role of higher arts education in the framework of MIUR's policies, Minister Giannini presented an eight-point reform package in May 2014. Among the included proposals was the creation of a #Cantiere (#Workingprogress) for the sector's reforms with the participation of external experts and citizens. This led to the publication of a document entitled "Chiamata alle arti" ("Call to arts", December 2014, [http://www.afam.miur.it/media/34384/chiamata\\_alle\\_arti.pdf](http://www.afam.miur.it/media/34384/chiamata_alle_arti.pdf)), identifying key guidelines (internationalisation; autonomy; correlation between evaluation and allocation of resources) to give new impetus to arts education in Academies, Conservatoires and Institutes. A further consultation process and the drafting of a new policy document were announced as a result.

Another government body with responsibilities in the arts and cultural education arena is MIBACT, not only, as mentioned above, through its central institutes for heritage conservation and restoration, but also through its Centre for Museum and Heritage Education Services (established in 1998, its role is to promote wider accessibility of the Italian heritage for a range of different audiences, most notably schools, as well as to act as a coordination centre for the education services of national museums throughout the country; see <http://www.sed.beniculturali.it/>) and, more importantly, through the DG Education and Research, recently created as a result of the Ministry's latest reorganisation in 2014 (see chapter 3.2). One of the key tasks of the DG is to draft, on a yearly basis, in cooperation with the High Council for Cultural Goods, a *National Plan for Cultural Heritage Education* to be implemented also with ad hoc agreements with regional and local administrations, universities and non profit organisations. The first of such National Plans (<http://www.dger.beniculturali.it/index.php?it/21/news/6/piano-nazionale-per-educazione-al-patrimonio-culturale>) is focused on the creation of a heritage education system addressing some key challenges of the recently adopted *Law 107/2015* (called *Buona Scuola*, i.e. *Good School Law*, one of the main reforms of the Renzi government), which explicitly refers to the cooperation between schools, museums, archives, libraries and other cultural institutions; particular emphasis is placed on strengthening partnerships between schools and museums in the framework of work-related learning projects (see chapter 8.3.2).

### 8.3.2 Arts in schools (curricula etc.)

"Art and image" was established as a compulsory school discipline in 2003, replacing "Image education" in primary schools, and "Arts education" in lower secondary schools.

As for upper secondary education, there are two main categories of schools: *licei* (like a British grammar school), which are more academic in nature, and *istituti* (including Art Institutes, a particular form of professional institute which offers an education focused on art and drawing and leads to an arts qualification – Art Teacher diploma), which are essentially vocational schools. A reform law issued in 2008 by the then centre-right coalition (*Law 133/2008*, named "Riforma Gelmini" after the Education Minister,

introduced major changes in the education system also as far as arts and cultural education are concerned. The main innovation in this field was the creation of a new High School specifically devoted to Music and Dance disciplines (*liceo musicale e coreutico*), while Fine Arts High Schools (*licei artistici*) were reorganised into 6 specialised courses (*indirizzi*): visual arts; architecture and environment; audiovisual and multimedia; design; graphics; set and stage design.

Among other things, the law caused much controversy due to the reduction of art history teaching hours, most notably in the Classical and Fine Arts High Schools. Although Renzi's government promised to bolster the teaching of art history once again, thereby implicitly recognising the existing flaws in school curricula, the *Buona Scuola Law* did not introduce significant changes in the discipline's declining status. The increased importance of work-related learning projects for the last three years of all programmes of study, on the other hand, may lead to a stronger connection between schools and cultural institutions (see chapter 8.3.1).

Outside the school curriculum, in 1998 the Ministry of Education and the Ministry of the Heritage have signed an agreement to jointly promote a better knowledge and appreciation of the heritage through a close collaboration "on the ground" between individual school institutes and the local *soprintendenze*. This collaboration, which has been particularly fruitful in the past, was endangered by the "Gelmini reform", which introduced in primary schools a single class teacher to replace the former system of three teachers rotating between two classes, making it far more difficult for classes to take part in out-of-school heritage / museum education projects.

However, in May 2014 MIBACT and MIUR signed a new agreement, entitled "Creating opportunities for a knowledge society by developing new synergies between education and culture" ([http://www.istruzione.it/allegati/2014/protocolloMIUR\\_MIBACT280514.pdf](http://www.istruzione.it/allegati/2014/protocolloMIUR_MIBACT280514.pdf)); art. 3 and 4 evoke the possibility for Regional School Departments, the education services of museums and individual school institutes to cooperate by signing agreements for the training, innovation and experimentation of curricula. The protocol, in fact, recognises the knowledge and understanding of cultural heritage as important factors for the education of young people, "by promoting a mature and informed relationship with one's own territory and cultural resources".

Heritage education, through a close partnership between schools and museums, is also the focus of a number of initiatives / programmes promoted by regional and local administrations (see for example the "Educard" project, run since 2001 by Regione Veneto to promote a closer cooperation between teachers and museum professionals through joint training programmes, or the "Edumusei" and "Museiscuol@" portals, respectively promoted by Regione Toscana and the City of Turin: <http://www.edumusei.it>, <http://www.comune.torino.it/museiscuola>).

As far as contemporary art education is concerned, it is worth mentioning the programme Venice "Biennale Educational", which promotes activities such as guided tours, themed visits, workshops (creative, multimedia, multidisciplinary), open days for teachers etc., particularly aimed at "fostering a growing interest in schools for *creative activity*" (see <http://www.labiennale.org/it/architettura/mostra/educational/>). The programme is also targeted to families, scholars, art lovers, universities and companies.

Agreements pertaining to the promotion of education in the performing arts (particularly theatre and cinema) have also been in place for quite a long time between the Ministry for Education and AGIS (Italian General Association for the Performing Arts), the latter representing professional associations of producers and distributors in the performing arts field.

### 8.3.3 Intercultural education

Intercultural education made its official appearance in the Italian formal education system in 1994, with the then ground-breaking *Ministerial Memorandum 73/1994* ("Intercultural dialogue and democratic coexistence: the planning engagement of the school"). The key principles outlined in the document were the following: intercultural education should be considered as the pedagogical answer to cultural pluralism, and as such should not be seen as a mere compensatory activity, but rather as the "integrating background" against which *any* education is possible in the contemporary world; it must concern *all* students; it has to do more with the development of relational skills and dialogic identities than with the teaching of specific topics; it implies a less Euro-centric approach to school subjects, as well as the safeguard of minority languages and cultures.

The implementation of these principles in the school curricula, however, has been inconsistent due to the uneven territorial distribution of migrant communities across Italy (and thus the "multicultural development" of schools taking place at different speeds) and the need for teachers and educators to deal with emergency issues such as welcoming the growing wave of foreign students and meeting Italian language teaching requirements. Although individual schools have been entrusted with the definition of their own training provision (*Law 59/97, Article 21*), relatively few of them have, in fact, met the challenge of revising the curriculum drawing inspiration from the Memorandum's guidelines.

Furthermore, between 1994 and 2006 there has been a legislative gap regarding intercultural education, with only a few significant exceptions such as *Law 40/1998* (which requires schools to develop a number of intercultural projects aimed at "acknowledging linguistic and cultural differences as the basis for mutual respect, intercultural exchange and tolerance"). Against a background of staggering growth of the foreign school population in the past five years (see chapter 4.2.4), the Ministry of Education created a Unit for the Integration of Foreign Students in 2004; at the same time, however, not only were crucial professional resources such as "learning facilitators", "tutors" and cultural / linguistic mediators cut down due to financial constraints, but any explicit reference to the role of formal education in a multicultural society was overlooked

In the following years, some long-awaited steps were taken to fill this gap and make up for lost time: in 2006, the publication of "Guidelines for the first reception and integration of foreign students" (*Ministerial Memorandum 24/2006*) and of a "Policy framework document for the integration of foreign students and intercultural education", as well as the establishment of an ad-hoc Observatory (by *Ministerial Decree of 6 December 2006*); in 2007 and 2014, the Ministerial guidelines "The Italian way for an intercultural school and the integration of foreign students"; and finally, in 2015, the new recommendations outlined in the Ministerial document "Different from whom?" ([istruzioneer.it/wp-content/uploads/2015/09/MIUR.AOODGSIP.REGISTRO\\_UFFICIALEU.0005535.09-09-2015-indicazioni-stranieriOss1.pdf](http://istruzioneer.it/wp-content/uploads/2015/09/MIUR.AOODGSIP.REGISTRO_UFFICIALEU.0005535.09-09-2015-indicazioni-stranieriOss1.pdf)), including the valorisation of linguistic diversity (alongside increased efforts in teaching Italian as a second language), the adoption of preventive measures against school segregation, and the promotion of intercultural education as a vehicle to improve relational skills and to develop an open attitude towards diversity and "otherness".

In the meantime, the pedagogic approach advocated by the 1994 Memorandum has been brought forward by individual schools through intercultural education programmes, often undertaken in partnership with other organisations and local authorities. These programmes widely differ with regard to their goals and objectives, methodologies, tools, and expected outcomes, ranging from formal school activities to informal actions aimed at developing inter-ethnic relations, based on principles of equality and cultural pluralism. As the presence of foreign students in Italian schools has evolved into a structural

phenomenon, a growing body of evidence has been gathered to document and monitor local programmes and activities: see for example the database of intercultural education programmes in Lombardia's schools set up by Fondazione ISMU in 2003, and run in partnership with the regional administration (<http://www.orimregionelombardia.it/area.php?ID=9>).

#### 8.3.4 Higher arts education and professional training

The higher arts education system in Italy is organised as follows:

a) Higher education outside universities but ranking at university level:

The *AFAM system* (see chapter 8.3.1) is made up of the following institutions:

- Academies of Fine Arts;
- Legally recognised Fine Arts Academies;
- National Academy of Drama;
- Higher Institutes for Arts Industries;
- Academies of Music; and
- Recognised Music Institutes.

According to *Law 508/1999* (see also chapter 8.3.1), music and dance education are provided by Higher Institutes for Music and Dance Studies (ISSMCs), including all Academies of Music / Conservatoires (MC), recognised Music Institutes (IMPs) and the National Dance Academy (AND), while education in visual arts, design and drama is offered by the Academies of Fine Arts (ABA), Higher Institutes for Arts Industries (ISIAs) and the National Academy of Drama (ANAD).

AFAM institutions are endowed with full autonomy (statutory, scientific, teaching, managerial, financial), although they must refer to MIUR (Ministry of Education, University and Research) for all matters related to planning, orientation and coordination (Art. 2, paragraph 3 of *Law 508/99*). AFAM institutions may establish programmes at different levels, from the basic to the advanced and specialised, and promote research in the arts and music. Admission is normally subject to an entrance examination. Final qualifications have been defined by law as equivalent to university degrees, so that their holders may participate in public competitions and / or pursue more advanced studies both within the university and the non-university sectors of higher education.

The full implementation of the reform will take some years, since the reorganisation of curricula is still in an experimental phase. In 2004-2005, all AFAM institutions have established 1st cycle and 2nd cycle programmes (bachelor-level and master-level, respectively) which have been approved by MIUR.

In addition to AFAM institutions, the higher arts education system includes institutions such as:

- the *National Music Academy* (ANM di Santa Cecilia), which offers post-graduate programmes at advanced level for qualified musicians; and
- the *National School of Cinema*, under the supervision of MIBACT (chapter 7.1), which offers training in film-making for actors and directors; admission is by a highly selective national competition which is also open to foreign candidates.

Schools for archivists and experts in *Palaeography* and *Diplomatics* are state institutions of university ranking that also fall under the supervision of MIBACT. They are established at the state archives in several cities. Programmes last for two years and lead to the award of a Diploma in Archival Studies, Palaeography and Diplomatics.

b) Non-university higher education:



*Heritage conservation and restoration* are taught at the central institutes / schools for the cultural heritage which are under the responsibility of MIBACT (e.g. Higher Institute for Conservation and Restoration, Opificio delle Pietre Dure in Florence, Central Institute for Books and Archives Conservation and Restoration). Admission is normally open to applicants who have previous knowledge and experience in the chosen field. Courses usually last between 3 and 4 years. Short programmes are also available; they consist of further specialisation for professionals who are already experienced in a given field.

*Regional education and training* (Formazione Professionale Regionale – FPR) includes a variety of programmes at post-secondary level, comprising Applied Arts (Design, Graphics), Cinema, Dance, Fashion, Media and Communication, Landscape Architecture, Music, Theatre, etc. All the FPR programmes are offered by schools / institutes which have been directly established either by the Regions, Provinces, Municipalities or by non-public bodies, and have subsequently obtained legal recognition of all or some of their courses from the relevant offices of the above mentioned local authorities.

### **8.3.5 Basic out-of-school arts and cultural education (music schools, heritage etc.)**

For out-of-school heritage education see chapter 8.3.1 and chapter 8.3.2.

## **8.4 Amateur arts, cultural associations and civil initiatives**

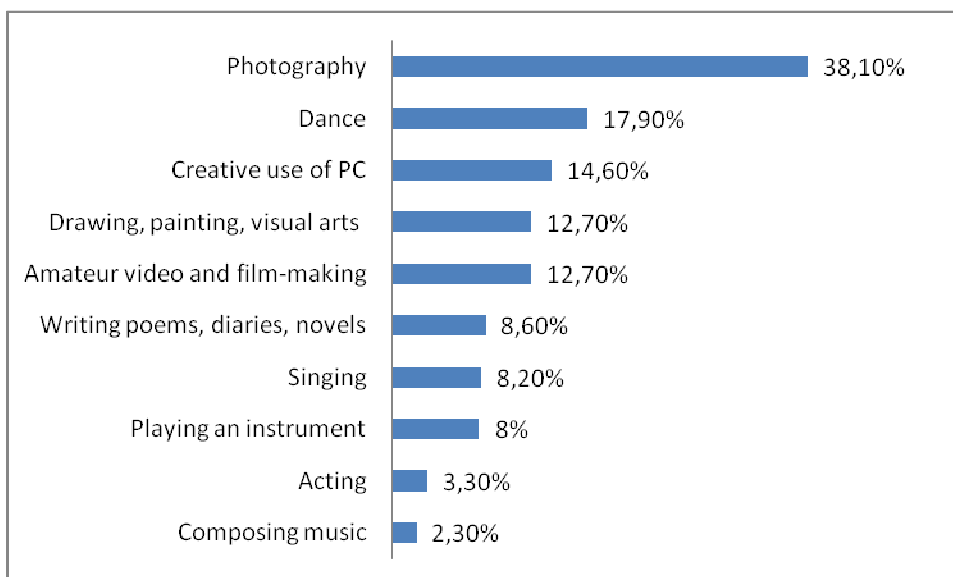
### **8.4.1 Amateur arts and folk culture**

Amateur activities in the creative and cultural field have been surveyed by Istat since 2000 by means of special "Leisure time surveys" carried out periodically (about every six years) in the framework of the *Multipurpose* sample survey. The last available data refers to 2006: the subsequent survey took place in 2015, with related data not available yet.

In 2006, 28 million persons – 50.8% of the interviewed sample of people aged over 6 years – have been practising amateur activities in one or more of the following ten fields: 1) photography, 2) dancing, 3) creative use of the computer, 4) drawing, painting and other kinds of visual arts activity, 5) video and film making, 6) writing poems, diaries, novels, 7) singing, 8) playing a musical instrument, 9) composing music, 10) acting.

The participation share for the various activities is shown in the bar chart below.

**Figure 5: People over 6 years old by amateur arts practised (every hundred persons), 2006**



Source: Elaborations by Associazione per l'Economia della Cultura on ISTAT, *Spettacoli, musica e altre attività del tempo libero. Indagine multiscopo sulle famiglie "I cittadini e il tempo libero" - Anno 2006*.

Compared with the survey carried out in 2000, the rate of participants in the various activities is nearly the same, with the only exceptions of photography – by far the most dynamic type of activity – as well as of video / film making and the creative use of computers, where the increase has been substantial. This may be explained by the continuous progress of the digital revolution, and therefore by the much easier and cheaper access throughout the years to these types of activity.

Coming to the socio-demographic variables, as far as *gender* is concerned the rate is higher for men than for women (altogether 54.4% against 47.4%), mainly due to the sudden decline of female participation over 35 years of age, which may be ascribed to growing family engagements. By *age*, the highest peak of participation is reached by young people less than 25 years, by *educational level*, among students and people with higher education degrees. Finally, from a *geographical point of view*, the gap in participation rates between Northern and Southern Italy is very significant (55.9% against 43.8%), similar to all other cultural indicators.

There is no active encouragement or any incentive by our national cultural administration for citizens to be involved in amateur artistic activities; on the other hand, there are many public and private schools training people in the different types of activities. It should be added that for most people (82%) participation in amateur artistic activities is free.

#### 8.4.2 Cultural houses and community cultural clubs

Information on cultural houses is not available.

#### 8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

A quite relevant phenomenon in Italy in the last decades has been the growing contribution of voluntary services – by associations as well as by individual citizens - to the public cause. In response, *Law 226 on Volunteering*, adopted in 1991, represented official endorsement by the national Parliament, of the relevant value for civil society of voluntary associations in every field of social and economic activity. It also provided them with

fiscal benefits and financial support. It is no wonder that, according to Istat surveys, the number of voluntary organisations increased by 152% in 2003, compared with 1995.

Cultural activities carried out in the field of archaeology, museums and sites, as well as the performing arts, by associations active both at the national (e.g. *Italia nostra*, *FAI*, *Amici dei Musei*), or at the local level, have been at the core of this movement from the start, subsequently followed by other, like the *Associazione Bianchi Bandinelli* (see chapter 9.2). At the end of 1991, a first "protocol of agreement" between the Ministry of the Heritage and the *National Centre for Volunteerism* was finally signed, to allow the utilisation of volunteers in museums, and, subsequently, in public libraries and archives: prior to 1991 their access to these premises, in fact, had not been possible, because volunteers were considered a threat to paid employment by the public servants. A second agreement with four of the main voluntary associations active in the cultural and environmental field (*Archeoclub*, *Arci*, *Lega Ambiente*, *Auser*) was signed by the MIBACT in 1999.

*Law 226/91*, and the subsequent "agreements", strongly boosted the fostering of cultural volunteerism. In 2003, according to Istat, out of the 260 000 voluntary associations surveyed, 6 391 were operating in the cultural domain, with culture being the main field of activity for 1 057.

Cultural volunteerism should be singled out, indeed, as a relevant component of Italy's thriving "third sector" active in the cultural and heritage field.

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"Economia della cultura". Bologna: il Mulino.

"Il giornale dell' arte", Torino: Allemandi.

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"Il giornale dello spettacolo", Roma: AGIS.

"Il Giornale di Civita", Roma: Associazione CIVITA.

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Aedon – Online law review on the arts

<http://www.aedon.mulino.it/>

"Tafter Journal. Esperienze e strumenti per cultura e territorio"

<http://www.tafterjournal.it/>

"Tafter. Cultura è sviluppo"

<http://www.tafter.it/>

## **9.2 Key organisations and portals**

### **Cultural policy making bodies**

Ministry of Cultural Heritage and Activities and Tourism

<http://www.beniculturali.it/>

DG for Contemporary Art, Architecture and Urban Suburbs

<http://www.aap.beniculturali.it>

DG Education and Research

<http://www.dger.beniculturali.it>

DG for Antiquities

<http://www.archeologia.beniculturali.it/>

DG for Archives

<http://www.archivi.beniculturali.it/>

DG for Libraries, Cultural Institutes and Copyright

<http://www.librari.beniculturali.it/>

DG for Cinema

<http://www.cinema.beniculturali.it/>

DG for the Performing Arts

<http://www.spettacolodalvivo.beniculturali.it>

Ufficio Studi

<http://www.ufficiostudi.beniculturali.it>



Ufficio Statistica

<http://www.statistica.beniculturali.it>

Higher Institute for Heritage Conservation and Restoration

<http://www.icr.beniculturali.it/>

Central Institute for Catalogue and Documentation

<http://www.iccd.beniculturali.it/>

Prime Minister's Office – Department of Information and Publishing

<http://www.governo.it/die/>

Ministry of Economic Development – Department for Communications

[http://www.sviluppoeconomico.gov.it/index.php?option=com\\_content&view=article&idm enu=804&idarea2=0&sectionid=1&viewType=5&andor=AND&andorcat=AND&idarea3=0&partebassaType=4&MvediT=1&showMenu=1&showCat=1&idarea1=0&idareaCalendario1=0&idarea4=0&idarticolo2=0&idarticolo3=0&showArchiveNewsBotton=1&id=0&directionidUser=0](http://www.sviluppoeconomico.gov.it/index.php?option=com_content&view=article&idm enu=804&idarea2=0&sectionid=1&viewType=5&andor=AND&andorcat=AND&idarea3=0&partebassaType=4&MvediT=1&showMenu=1&showCat=1&idarea1=0&idareaCalendario1=0&idarea4=0&idarticolo2=0&idarticolo3=0&showArchiveNewsBotton=1&id=0&directionidUser=0)

Ministry for Education, University and Research

<http://www.istruzione.it/>

Ministry for Education, University and Research - DG for Higher Arts, Music and Dance Education

<http://www.afam.miur.it/>

Ministry of Foreign Affairs – Cultural Cooperation

[http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/CooperCulturale/](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/CooperCulturale/)

Ministry of Foreign Affairs – Italian Archaeological, Anthropological and Ethnological missions abroad

[http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/ArcheologiaPatrimonioCulturale.htm](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/ArcheologiaPatrimonioCulturale.htm)

Ministry for Foreign Affairs – Promotion of Italian Language and Culture

[http://www.esteri.it/MAE/EN/Politica\\_Estera/Cultura/PromozioneLinguaItaliana/](http://www.esteri.it/MAE/EN/Politica_Estera/Cultura/PromozioneLinguaItaliana/)

Italian Parliament

<http://www.parlamento.it/>

Chamber of Deputies

<http://www.camera.it/>

Senate

<http://www.senato.it/>

High Authority for Communication

<http://www.agcom.it/>

RAI – Radiotelevisione Italiana – National broadcasting company

<http://www.rai.it/>

Cinecittá Holding

<http://www.cinecitta.com/>

Conference of the Presidents of Regional Authorities – Cultural Heritage and Activities Committee

<http://www.regioni.it/tourculture/>

UPI – Union of Italian Provinces

<http://www.upinet.it/>

ANCI – National Association of Italian Municipalities

<http://www.anci.it/>

**Professional associations**

AGIS – General Italian Association for the Performing Arts

<http://www.agisweb.it/>

ANISA – National Association of Art History Teachers

<http://www.anisa.it>

CIDIM – Italian National Committee for Music

<http://www.cidim.it/cidim>

SIAE – Italian Society of Authors and Publishers

<http://www.siae.it/>

ACRI – Association of Italian Savings Banks

<http://www.acri.it/>

Federculture

<http://www.federculture.it/>

**Cultural research, statistics and consulting**

ISTAT – National Statistical Institute

<http://www.istat.it/>

Aedon – Online law review on the arts

<http://www.aedon.mulino.it/>

ANMS – National Association of Science Museums

<http://www.anms.it/>

ARCI Cultura

<http://www.arciculturaesviluppo.it/>

Associazione Bianchi Bandinelli

<http://www.bianchibandinelli.it/>

Associazione Civita

<http://www.civita.it/>

Associazione Mecenate 90

<http://www.mecenate90.it/>

Associazione per l'Economia della Cultura – Association for Cultural Economics

<http://www.economiadellacultura.it/>

Cinetel

<http://www.cinetel.it>

ECCOM – European Organisation for Cultural Organisation and Management

<http://www.eccom.it>

FAI – "Fondo per l'Ambiente Italiano"

<http://www.fondoambiente.it/>

Fondazione Fitzcarraldo

<http://www.fitzcarraldo.it/>

Fondazione ISMU – Iniziative e Studi sulla Multietnicità (Initiatives and Studies on Multiethnicity)

<http://www.ismu.org>

ICOM Italia

<http://www.icom-italia.org>

Istituto per i Beni Artistici, Culturali e Naturali, Regione Emilia Romagna

<http://www.ibc.regione.emilia-romagna.it/>

Italia Nostra

<http://www.italianostra.org/>

Monti & Taft, Planning and consulting company for the cultural sector

<http://www.monti-taft.org>

Osservatorio Culturale del Piemonte

<http://www.ocp.piemonte.it>

Osservatorio Culturale, Regione Lombardia

<http://www.cultura.regione.lombardia.it>

### **Culture / arts portals**

"Creative Europe Desk Italia , Ufficio Cultura" – information desk on EU programmes for culture

<http://cultura.cedesk.beniculturali.it/>

*Economia della cultura*

<http://www.economiadellacultura.it>

"El Ghibli", on-line journal of migrant literature in Italian language

<http://www.el-ghibli.provincia.bologna.it/index.php>

"Hi-Art", post-diploma vocational guidance portal of the DG for Higher Arts, Music and Dance Education)

<http://www.hi-art.it/>

Italian Museums

<http://www.museionline.it/>

*Il Giornale dell'Arte*

<http://www.ilgiornaledellarte.com/>

"Nuova Museologia" – Official journal of ICOM Italia and ANMLI – National Association of Local Authority Museums

<http://www.nuovamuseologia.it/>

"Patrimonio e Intercultura" (English version available)

<http://www.patrimoniointercultura.ismu.org>

"Roma Multietnica" on-line guide

<http://www.romamultietnica.it>

SBN – National Library Service

<http://www.sbn.it/>

S'Ed - Centre for Museum and Heritage Education Services (MiBAC)

<http://www.sed.beniculturali.it/>

"Tafter Journal. Esperienze e strumenti per cultura e territorio"

<http://www.tafterjournal.it/>

"Tafter. Cultura è sviluppo"

<http://www.tafter.it/>